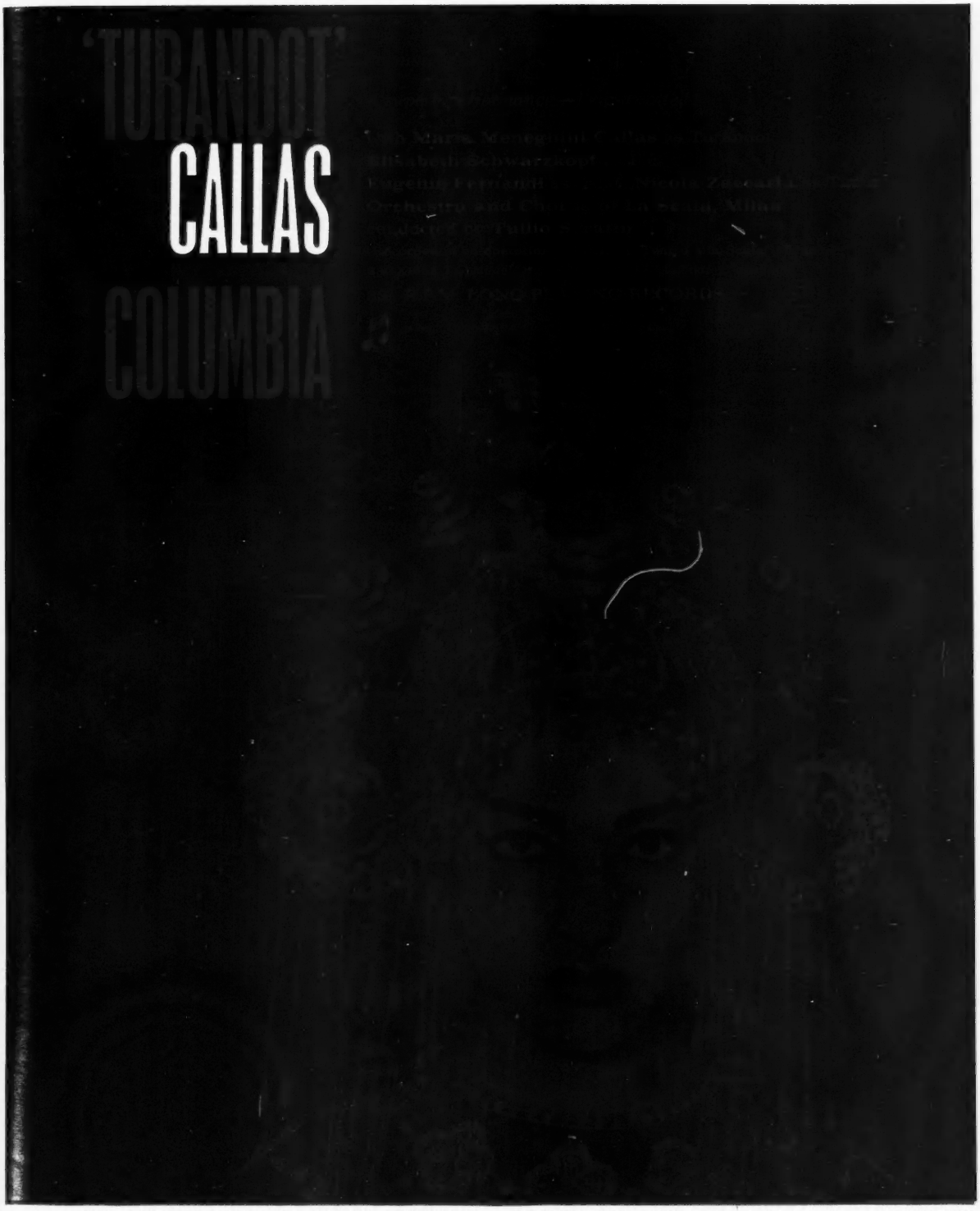

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FRANCESCA DA RIMINI
1812 OVERTURE
MARCHE SLAVE

COLUMBIA

Ballet Music:
Introduction | Prologue | Act I | Act II
Act II | Act III

GEORGE WELDON conducting the
PHILHARMONIA ORCHESTRA

PAUL KLETZKI conducting the
ROYAL PHILHARMONIC ORCHESTRA

33⅓ R.P.M. PLAYING RECORDS

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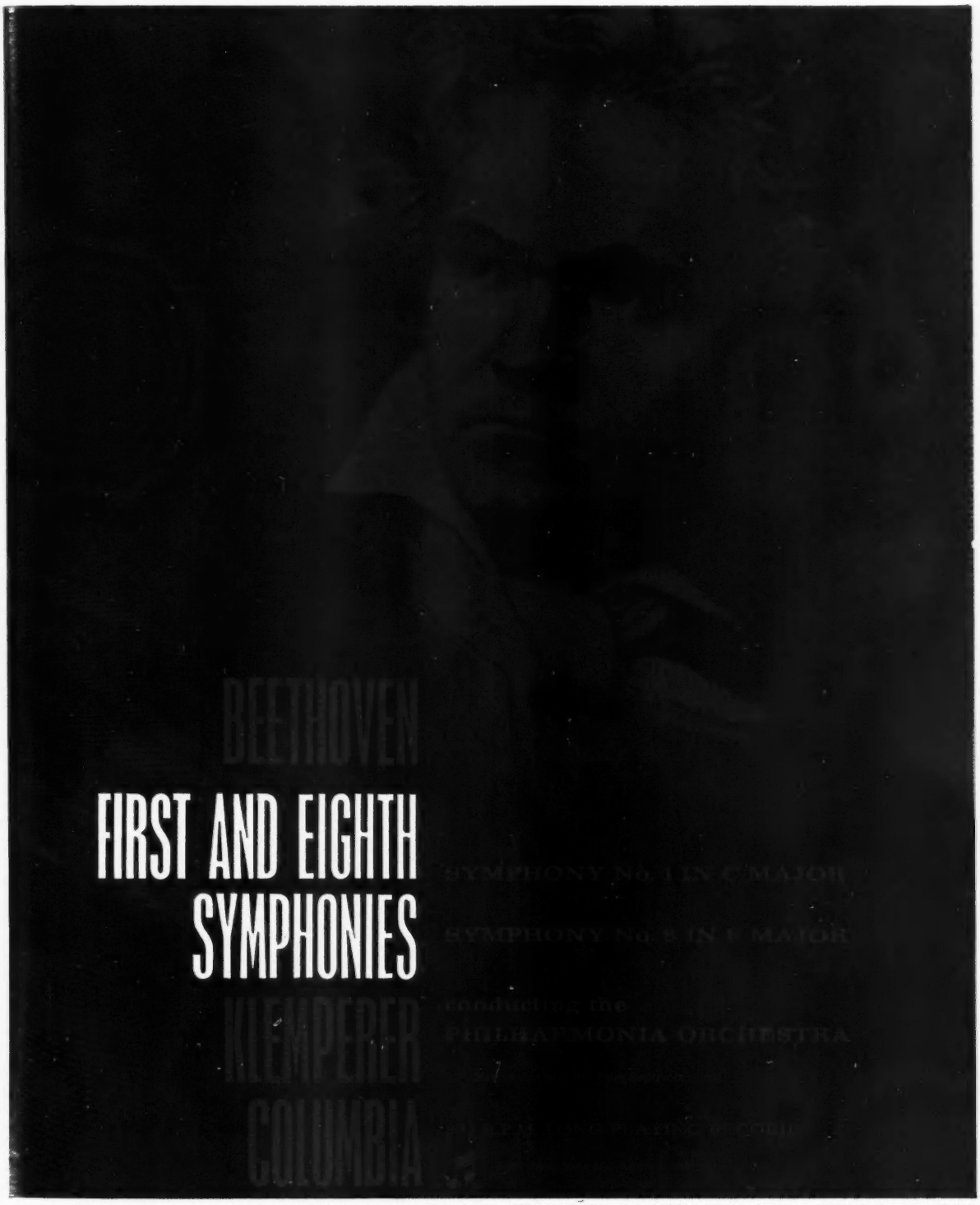

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Walter Gieseking
Sonata No. 14 in C sharp minor ('Moonlight')—*Beethoven* SEL1522**

Birgit Nilsson
with the PHILHARMONIA ORCHESTRA
conducted by LEOPOLD LUDWIG
'Aida'—Verdi: Act 1—Ritorna vincitor! (L'insana parola);
Act 3—Qui Radames verrà! (Oh patria mia) SEL1524**

Ludwig Weber
with the VIENNA PHILHARMONIC ORCHESTRA
conducted by FELIX PROHASKA
'Der Freischütz'—*Weber*:
Act 1—Hier im ird'schen Jammerthal; Bahnwärt'schwenk
'Die Entführung aus dem Serail'—*Mozart*: Act 3—Wer sein Liebchen hat gefunden*; Act 3—O! wie will ich triumphieren
*conducted by OTTO ACKERMANN SEL1525**

'Norma'—*Bellini*
Act 2: Mira, o Norma (MARIA MENEGHINI CALLAS and MARIO FILIPPESCHI)
In mia man (MARIA MENEGHINI CALLAS and MARIO FILIPPESCHI)
with ORCHESTRA OF LA SCALA, MILAN *conducted by* GUALTIERO SERAFIN SEL1526**
(Recorded in co-operation with 'E.A. Teatro alla Scala,' Milan)

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Kenneth Spencer
with CHORUS *and* ORCHESTRA
conductors: HANS CARSTE, WILHELM SCHUCHER
Spirituals: Waterboy; Deep River; Hold on; Roll, Jord'n, roll! SEG7618**

'Evening in Granada'—Trio San Jose
Estrellita; La Paloma; Granada; Si me camelas to camelo SEG7620**

'Boum!'—Song Successes of Charles Trenet
La Mer; Boum!; En Avril à Paris (all with Orchestra);
La Cigale et la Fourmi (accompanied by Django Reinhardt and the Quintet of the Hot Club of France) SEG7619**
** *available from September 8th*

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

7-inch 45 r.p.m. Extended Play Records

COLUMBIA

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done, or whether the "initial" word is adequately descriptive.

The feature that most of us will look for particularly will be to see how Decca and E.M.I. have tackled the problem of domestic stereo; for they, of all firms, have had the longest opportunity for experiment and both have realised that, to be successful, stereo must be adaptable to the ordinary home and not merely to the hi-fi home. E.M.I. (Sales & Service) announce a "Capitol" Stereo record reproducer (R.S.101) in three units at the price of 83 gns. It has twin 5-watt push-pull amplifiers and twin corner loudspeakers measuring 22 in. high by 12 in. wide by 11 in. deep, which can either be mounted on legs or fixed to walls.

Decca, on the other hand, announce three models. SRG300 (105 gns.) is a radiogram as well as a stereogram. Each channel has a 6-watt push-pull output. The main cabinet has three speaker units, two of which are cut out when two extension units are used for stereophonic reproduction. These extension units are quite small, since they deal only with upper frequencies and can therefore be hung on a wall at suitable distances apart. This arrangement is based on the idea that "bass notes give no directional information—one judges the position of a bass instrument from its overtones, not from the fundamental". SG188 (73 gns.) is a record reproducer only, but otherwise is similar to its "luxury brother". SG177 (48 gns.) is a stereogram of similar style to the Deccalian 88. It has twin 2½ watt channels and an extension full range speaker is used in conjunction with the full range speaker in the cabinet. All these models have crystal pickups with plug-in heads: one for stereo and another of turn over type for LP/78 monaural. The reason for this complication is that three different stylus sizes are needed: ½ mil for stereo, 1 mil for LP and 2·5 mil for 78s.

Decca also announce their long-awaited, super-stereo pickup for hi-fi enthusiasts at the price of £22. Having examined and heard its prototypes on many occasions, I can unhesitatingly testify as to its superb quality. This and the Tannoy pickup are, so far, the only British magnetic pickups for stereo that have been announced. Tannoy, however, will not be represented in the Audio Hall. I hope, however, to report on the pickup soon: I have one on trial at the moment.

Many firms, of course, will be demonstrating stereo amplifiers and one can only hope that the sound insulation of one from the other will be better, and the screening of human bodies will be less, than was the case at the Waldorf last April. I have already received details of such equipment from Beam Echo (Avantic), B.T.H., CQ Audio, Dynatron, Expert, Jason, Pilot, Pye, S.T.D. Ltd., and Soundrite.

But, to me, a more intriguing feature is the re-emergence of stereo tapes. Brenell, Multimusic, and Truvox will all demonstrate stereo tape recorders as well as reproducers; and Lustraphone have issued some suggestions on microphone technique for amateurs in anticipation of this development.

A full report on the Show will appear in our October issue.

Studio "At Home"

Those who count themselves as being rather more than novices in these matters should note that the Second "At Home" to be organised jointly by the B.S.R.A., Lockwood & Company and the Universal Programmes Corporation Ltd., will be held at the studios of the International Broadcasting Company, at 35 Portland Place, W.1, between September 26th and 28th. Throughout the week-end the stress will be on *professional* ideas, techniques and equipment. The latest stereophonic recordings will be demonstrated and the studios, dubbing and disc cutting channels will all be in operation.

Admission will be by ticket only—application at an early date to the address given.

Long-Play Tape

During the past few months some of the members of my team and I have been experimenting with the new Long-Play tape on a polyester (melinex) base. Our previous experience with long-play tape on a P.V.C. base had been none too happy, particularly on machines which have run rather hot, as unfortunately many of our British machines have done in the past. In some circumstances I have found P.V.C. crinkle up to such an extent as to make the tape virtually unplayable; whereas no such difficulty has been experienced with melinex, which is ever so much tougher. There is, however, one mechanical disadvantage which has to be guarded against—stretch. If the tape is wound too tightly on the spool it will stretch and not recover; on the other hand, if it is not wound very tightly it will not have so neat an appearance on the spool, with all the edges in perfect alignment. I mention this particularly because, although neat spooling is attractive, it is not of importance technically, whereas the use of tape within the limit of no stretch is of great importance.

From a recording point of view I find the melinex base greatly superior in three respects: high note response, harmonic distortion, print through. The first and third are tolerably obvious to the ear; the second is not, so I had some laboratory measurements made and found the reduction of harmonic distortion on the melinex tape to be of the order of 5 to 1, which is not inconsiderable.

What the reason is for this reduction or for the improvement in high note response I don't know. Several of us have noticed, however, that the melinex tape seems to cling more closely to the recording head (and likewise, of course, to the playback head) in transit. It also develops a little more "static"; that is of no importance from a recording point of view (provided the machine is properly designed), but it may have something to do with the clinging.

Ave atque Vale

The many friends in the industry of my old colleague, G. W. Webb, will learn with sadness of his passing at the beginning of August. We shall remember with gratitude the valuable work that he did for THE GRAMOPHONE in its early days. He was the first, and only, chairman of the "Expert Committee" and collaborated with me in the production of "Modern Gramophones and Electrical Reproducers". We always regarded him as *the* authority on the history of the phonograph and gramophone. We never had a technical problem for which he could not supply a pertinent reference. His knowledge of early patents was both wide and deep and his "museum" of early sound-boxes and other mechanisms was a wonderful affair. I only hope that it may prove possible to preserve it for posterity. His Edison cylinder reproducer, dating from 1900, was a masterpiece.

Six years or so ago he had a stroke, which left him paralysed down one side. His mind, however, remained as active as ever, as I well know from my all too rare visits. So perhaps it may be reckoned a happy release for him and a boon that he is freed to listen to even more gorgeous sounds in his new sphere.

TECHNICAL REPORTS

Grundig TK20 Tape Recorder. Price 50 gns. Grundig Ltd., 39/41 New Oxford Street, London, W.C.1.

Makers' Specification:

Tape Speed: 3¾ i.p.s.
Recording Sense: Top Track (International Standard).
Frequency Response: 60 c/s to 10 kc/s: —4 db to + 5 db.
Signal/Noise: Better than 45 db.
Wow and Flutter: Better than ± 0·2%.
H.F. Bias: 78 kc/s.
Erase damping: Better than 60 db (Ferrite Head).
Amplifier Output: 2·5 watts.
Valves: EF86, ECC81, EL95, FM84, plus 2 metal rectifiers.
Recording Level: Magic Eye.
Loudspeaker: Elliptical, 3⅝ in. by 5½ in.
Microphone: Condenser Type.
Input Sockets: Microphone, Diode connection, Radio LS, Gram P.U.
Output Sockets: Extension Speaker 3-7 ohms, External amplifier (High Impedance).
Spool Size: 5¾ in.
Weight: Under 20 lb.

It needs only a short acquantance with the TK20 to realise that this is a top-ranking tape recorder in its class. Presumably it is intended to supersede the TK5 which itself was an outstanding recorder of its day; and certainly its performance, as well as its appearance, is superior in several important respects.

When I opened the packing carton that had been delivered to my home my first impression was one of complete approval of the styling and external design. One accepts, of course, as a characteristic of its class, the limitation to one tape speed and to 5¾-in. spools. Though these mean that pre-recorded commercial tapes cannot be played back, they do contribute largely to the simplicity and compactness of the instrument.

At the back between the two spools there is a Magic Eye of the modern linear type. At the front on the left there is a counter to act as position indicator and in front of that the Selector Switch for Recording, Play-back, Fast Wind, Rewind, Stop and Temporary Stop.

For Recording, however, the appropriate Input Button on the right of the instrument has also to be depressed whilst the Selector switch is being moved. This of course acts as a safeguard against accidental erase.

The really ingenious control is the one at the front on the right. This combines the following

functions: Volume Control for Recording and Play-back; On-Off Switch; Volume Control (when recording) for Internal Speaker; Tone Control (on Play-back); Speaker On-Off.

The Input sockets and Output sockets are on a panel at the back. They are of the type that has now become standard on the Continent and nowadays the plugs for them can be readily obtained from British wholesalers and most good dealers. (This, alas, was not always the case.)

The first test I made was to play one of my own small 3¾-i.p.s. tapes. It was immediately apparent that mechanical noise was unusually low—lower indeed than I have hitherto found with many highly priced British machines. Wow, too, was imperceptible even on long-drawn-out pianoforte notes. So I gave the motor full marks.

Braking, too, was quite satisfactory, and the fast-wind and rewind were neither too fast to make one fear for the tape nor too slow to cause impatience.

The quality of reproduction on Play-Back was decidedly promising on the small internal loudspeaker: clear, and precise, with no disturbing features at all. The promise was amply fulfilled when I connected up to my standard amplifier and loudspeaker system. Then it became abundantly clear that quality was excellent and hum and noise very low.

I knew by then what to expect from the Record/Play-back Frequency Response measurements. Here are our figures which are, in fact, definitely better than the makers' specification. Throughout the wave-form as shown on the oscilloscope was distinctly good.

c/s	40	60	110	200	500	1k
db	−7	−2	−3	0	−1	0

kc/s	2	4	6	8	10
db	+1.5	+1	0	−1	−2

Truly, a response which should satisfy all ordinary domestic needs. The recording was made on the polyester tape provided—a Long-Play tape with 1,200 ft. on the 5¾-in. spool and a playing time of one hour for each track.

The performance and the playing time are thus equal to some of the best that one finds in larger and weightier instruments with 7½-i.p.s. speed and 7-in. spools of standard tape.

In short, we have nothing but approval and praise for this model. P.W.

Jason Stereo Amplifier J.2-10. Price: £37 10s. Jason Motor & Electrical Co., 3-4 Gt. Chapel Street, London, W.1.

Maker's Specification:

The Jason J.2-10 is a complete double amplifier and pre-amplifier with ganged volume, tone and filter controls with 10 watts output on each channel.

Controls:

Input Selector Switch (five positions):
1. Microphone, sensitivity 2 m.v.
2. Tape, 250 m.v.
3. Radio, 250 m.v.
4. Pickup LP, 10 m.v.
5. Pickup 78, 10 m.v.

Inputs are by standard pin jacks and there are pickup matching plugs available in all common types.

Volume and On-Off Switch.
Bass: ± 10 db.
Treble: ± 10 db.
Filter: Out, 9 kc, 6 kc.
Stereo Balance: 4 db variation.
Channel Control Switch. Either input channel via both amplifiers or stereo.

Mains Supply: 3-position plug selects voltage: 210, 230 or 250. Alternative plug for 105, 115, 130.

Outlets: Loudspeakers. Two nine-pin plugs can be wired to 4, 8, 16 ohms impedance. A.C.—One switched, one non-switched. Provision for connection Jason Stereo Tape unit.

Size: 15 in. wide by 10 in. deep by 4⅜ in. high.

The now familiar matt black case with copper trim, the clean, business-like appearance, distinctively another item in the Jason matching equipment series. This time, with stereo in mind, twin 10-watt amplifiers with ganged controls, offering flexible though single operation. An ambitious specification, though modest dimensions and cost. Such are the initial impressions.

Each of the two amplifiers begins with an ECF80 valve—really two valves in one tube—a pentode and a triode. Originally produced for the frequency changer stage in TV receivers, it is rather a stranger in the audio field. The pentode section forms the input stage and its gain is modified as required by negative feedback set by the input selector, frequency correction being applied in the pickup positions. The triode is used as a cathode follower feeding the Baxandall type of tone control network and providing the output to a tape unit if required. An ECC81 twin triode follows, the first half as the tone control stage and the second providing amplification before the phase splitter, which is another double triode used as a "long-tailed pair" to drive the ultra-linear push-pull EL84 output valves. A common power supply uses a GZ34 valve and resistance capacity smoothing.

The controls as listed in the specification are self-explanatory. In our model the volume and tone controls were tapped switches, but continuously variable ganged potentiometers are to be used now that close tolerance units are available.

The stereo balance control operating on the feedback gave a total variation of 5 db in each channel.

Channel switching works as follows: In position A inputs connected to amplifier A are fed to both main amplifiers in parallel; in position B, inputs connected to amplifier B are fed to both; in position Stereo, each set of inputs is connected to its own amplifier. The input sockets, links for insertion of dual channel tape equipment, speaker sockets, mains and power sockets are all mounted on the top rear of the chassis which projects for 1¾ in. beyond the cover. They are therefore all accessible from the front by simply leaning over the top of the unit, and it is not necessary to turn the unit round to get at the connections.

The length of screened lead interconnecting the input sockets and the quite complex switching arrangements produce a small loss in treble by their capacity; the parallel connection in positions A and B produce a further loss which, according to our measurements, amounts to as much as 4 db at 10 kc/s.

Construction follows the usual Jason prescription. The top grille removes to give access to all valves and the lower half of the chassis which forms a plinth for the unit detaches, showing all the components in the "basement".

Wiring is "point to point", there being neither room nor need for many tag strips. Obviously the construction is crowded, but the layout is sound and servicing would not be difficult. Components and workmanship are of good standard. The mounting of the large mains transformer direct on to the chassis produced considerable mechanical vibration, a point that has been noted before on Jason equipment.

The results of the measurement tests we ran on the model conclude this report on another satisfactory unit in the Jason range.

(*i*) *Frequency response* at 1 watt level. Input to Radio, Tone controls flat. Filter out.

Frequency	20	40	60	80	100	—	2K.
Amp. A	−7	−2	−1	0	0	—	0
Amp. B	−10	−4	−2	−.5	0	—	0

4K.	6K.	8K.	10K.	12K.	14K.	16K.	18K.	20K.
−1	−2.2	−4	−5.5	−7	−8.8	−10	−11.8	−13
0	−.8	−1.5	−2.2	−3	−4	−5	−6	−7

(The fall below 60 c.p.s. is deliberate—forming a rumble filter on gramophone.)

(*ii*) *Power Frequency.* (Similar on each amplifier.)

Frequency	30	50	70	—
Power (watts)	8	11	12	—

5K	6K.	8K.	10K.	12K.	16K.
12	11	10	10	8	6

(*iii*) *Stability.* Apart from slight low frequency surges when the output was open circuited (a condition not normally to be expected, we hope!) both amplifiers were completely stable.

Controls. The range of the treble controls was −17 db to + 18db at 10 kc/s. The range of the bass controls was −20 db to + 18 db at 50 c.

Filter. The 9 kc/s position produced attenuation as follows:

Frequency	1Kc	5Kc	9Kc	12Kc	18Kc
db	0	−3	−5	−7	−8

and at 6 Kc/s.

Frequency	1Kc	2Kc	3Kc	6Kc	8Kc	10Kc
db	−1	−2	−3.5	−7	−8.8	−10

(Plus, of course, the drop in treble shown in test (i).)
(Not a particularly effective filter, but probably sufficient for modern records in fair condition.)

Crosstalk. This was better than 30 db at all frequencies—an adequate amount. G.E.H.

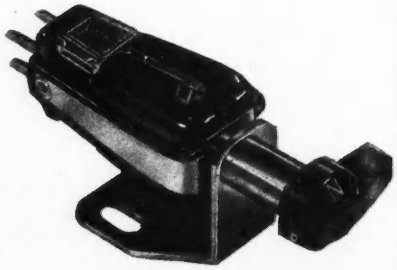
Ronette Turnover Cartridge. Stereo/LP/78. Price £3 plus £1 3s. 5d. P.T. Trianon Electric Ltd., 95 Cobbold Road, London, N.W.10.

I reviewed the Ronette Binofluid Stereo Cartridge last May and gave it very high marks both for its ingenuity and for its performance.

This new Turnover Cartridge earns even higher marks for its ingenuity; and its performance, though not quite of the same standard, is still distinctly good.

The form of construction is similar, but the size is much smaller—small enough indeed to act as a replacement for the Studio cartridges in Collaro players; one can hardly distinguish its appearance from them, in fact, particularly now that the new style of clip-on cantilever has been standardised for the Studio series.

The Stereo/LP sapphire is of ⅞ mil radius and the 78 sapphire the standard 2½ mil. Care must



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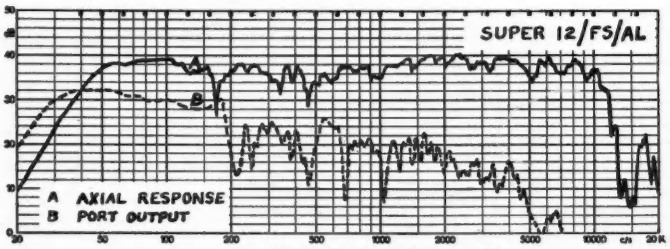
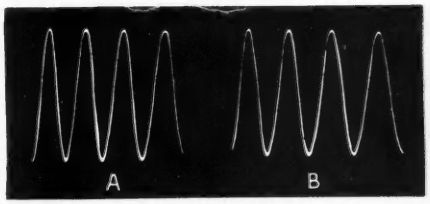


RESPONSE CURVE

The accompanying curve shows the frequency response of this unit when mounted in a 9 cu. ft. brick reflex enclosure. The clean output at low frequencies is shown in the oscillograms.

★12/15 *ohms only.* 1¾ *in. dia. centre pole. Aluminium voice coil. Rigid die cast alloy chassis. Maximum peak input* 12 *watts.*
Constructional details of suitable enclosures are available free on request. Please ask for leaflet A.



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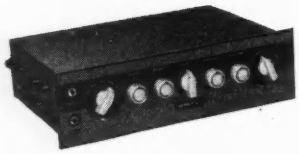


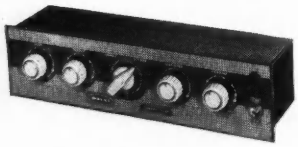
Model "STEREO EIGHT" Pre-amplifier

A high gain precision Instrument to professional standards. Incorporates every facility for high quality MONAURAL and STEREOPHONIC REPRODUCTION. 8 Valves, printed circuit construction. Suitable for all types of pickups, tuners, tape (direct from heads), recorders (special facilities for stereo conversion) and microphones. Compensated for slow and fast tape speeds, independent wide range tone controls, steep cut filter, function selector for stereo, dual and individual channels. Full range balance control. Outlets for recording Stereo.

Price £23.2.0

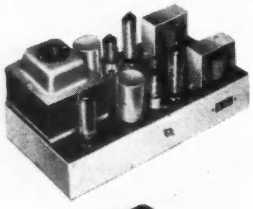
Model "STEREO TWO" Pre-amplifier

A high grade Stereo/Monaural instrument for use with Crystal pickups, tuners and compensated tape. Independent wide range tone controls. Full range balance control. 2 twin triodes, printed circuit construction, outlets for recording Stereo.



Price £9.9.0

Both Pre-amplifiers are designed to work with either of the Power Amplifiers below.



Model SP44 Twin (Stereo) Power Amplifier

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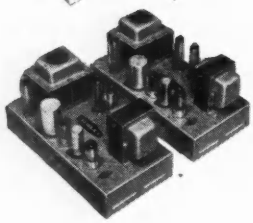

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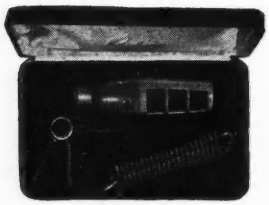

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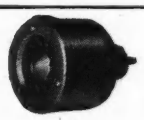

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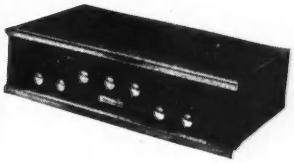

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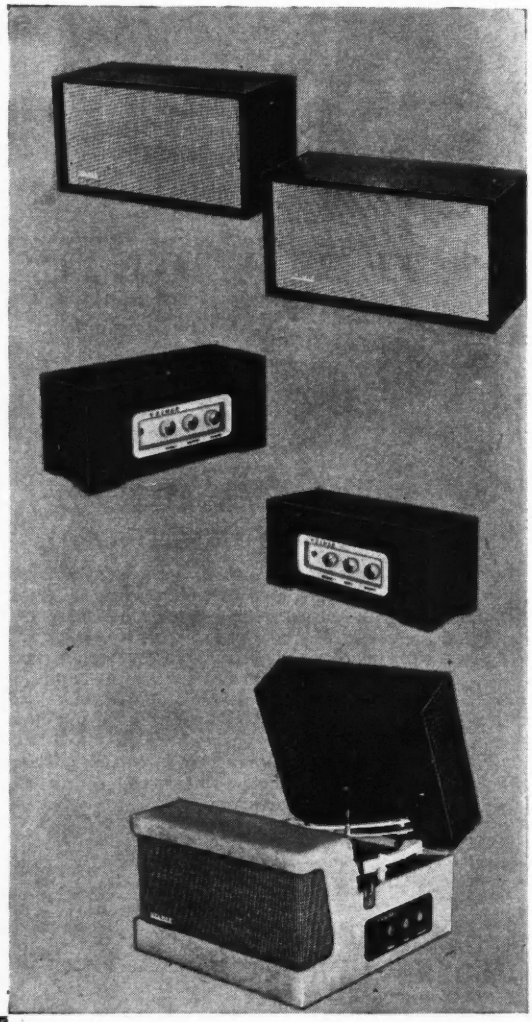

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be taken not to use the latter on stereo discs. This is important.

The construction is such as to make the response virtually self-correcting to the standard equalisation curves both on LP and on 78, provided that a 1-megohm load is used. Here are the measurements we made with a playing weight of only 4 grms. Tracking and tracing were good all the time.

	c/s	30	40	50	60	80	100
L	db	0	0	0	—1	—1	—1
R	db	—1	0	0	—1	—1	—1
78	db	+1	0	0	—1.5	—1.5	—2.5

	c/s	150	200	300	500	700	1k
L	db	—2	0	+1	0	+1	0
R	db	—2	0	+1	0	0	0
78	db	—2	—1.5	—1	—1	0	0

	c/s	1.5k	2k	3k	4k	5k
L	db	—1	—1	0	0	+2
R	db	—1	—1	0	0	—1
78	db	0	—1	—1.5	—2.5	—2.5

	c/s	6k	7k	8k	10k	12
L	db	—5	—5	—3	—2	—5
R	db	—3	—4	—8	—6	—6
78	db	—4	—3	—2	—5	—4

The response falls off at the top end, particularly on one channel. But throughout the wave-form was very good. P.W.

Reflectograph Tape Recorder, Model 500. Price £98.14s. Multimusic Ltd., Maylands Avenue, Hemel Hempstead, Herts.

Makers' Specification:

Tape Deck:

Motors: Three special Garrard.

Tape Speed: Continuously variable between 8 and 3¾ i.p.s.

Speed Control: By rotating knob which exposes a scale.

Stroboscope: Precise indication of 7½ i.p.s. and 3¾ i.p.s. is given by a neon-lit stroboscope mounted on top of capstan and visible through tape slot.

Spool Size: Up to 8½ in.

Wow and Flutter: At 7½ i.p.s. less than 0.2%.

Starting Time: Full speed in less than 1 second.

Stopping Time: Less than 1 second by brake lever.

Tape Loading: Into straight slot.

Erase and Bias Frequency: 50 kc/s approx. (as adjusted to suit E.M.I. tape, Type 88).

Heads: Half Track Erase. Half Track Record. Half Track Play-back.

Speed Lever: Arranged so as to permit "inching" with off position on lever between forward and reverse. Re-wind time under 60 seconds (according to lever position).

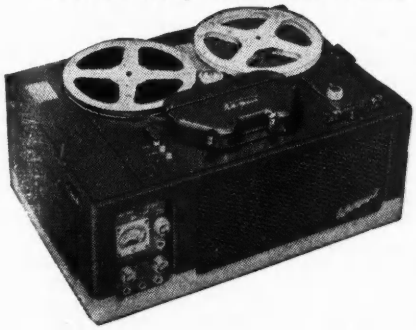
Push Buttons: Off, Play-back and Record, the latter being covered by safety latch.

Position Indicator: Clock type.

Tape Splicer: Bib type.

Amplifier Units

Includes record amplifier, Play-back Amplifier, Bias Oscillator Valve Voltmeter Record Level circuit and all switching. Record and Play-back chassis are mounted one above the other so that interiors face outwards. Servicing is thus facilitated, while all valves are protected in space between chassis.



Instrument Panel Controls:

Tape/Input switch to enable comparison between input signal and signal played back from tape.

Record Gain with Off switch.

Play-back Gain.

Peak Level Record Meter with Zero-setting knob.

Input Sockets: Mic (1 mv), Rad (50-200 mv).

Output Sockets: External Speaker, 15 ohms. High Impedance: 100 mv.

Frequency Response at 7½ i.p.s. ±2 db from 50 c/s to 10 kc/s. ± 3 db from 450 c/s to 12 kc/s.

Signal/Noise: Better than 45 db unweighted including hum.

Total Wow and Flutter: Better than 0.2% r.m.s.

Play-back characteristics to C.C.I.R. specifications: ±1 db from 50 c/s to 7.5 kc/s. ± 2 db from 50 c/s to 10 kc/s.

Record characteristics: ± 2 db within above range referred to 400 c/s.

Microphone Impedance: Not less than 10,000 ohms.

Output power: 3 watts across 150 ohms.

Valves. Record: ECC83, EF91, ECC82. Play-back: 2 of ECC83, EF86, E684. Rectifier: EZ80.

For convenience, I have given a fairly full specification, since this recorder is clearly destined to assume a leading position amongst British Tape Recorders. As regards performance I have little to add to the report I made on its predecessor, the Reflectograph RR102, in my review in the September 1957 issue. I gave that full marks for quality of performance, for facility of operation and for constructional features, and ventured the opinion that it would take a foremost place amongst the domestic tape recorders of the world.

It was not allowed to do that, however. The rights in it were bought by a new firm, Multimusic Ltd., who made plans for certain minor improvements such as cleaning up the engineering design, converting to push-button control except for the very valuable start and speed lever controls, adding the cunning little stroboscopic speed indicator and the clock-type position indicator, and generally smartening up the styling, whilst not making it too "boudoirish".

The performance and the advantages of the design remain as before and could hardly be bettered for an instrument of this type. And the price is appreciably less!

What more need I add? Only that our tests bore out the specification (which the makers guarantee, by the way). Here are our measurements. The first line refers to frequency as on the E.M.I. test tape TBTI; the second to the relative response from the tape measured across the 15-ohm speaker socket; the third to the response from the standard tape measured at the high impedance output; and the fourth to the Record/Play-back response from a standard signal generator, again measured at the 15-ohm socket. Throughout, the wave-form was excellent and the wow certainly well within 0.2%.

c/s	40	60	110	200	500	1k
TBT (S)	+1	+2	0	+0·5	—1	0
TBT (HI)	+.5	+1	0	+0·5	0	0
R/R (S)	—4	—1	0	0	0	+1.5

c/s	2k	4k	6k	8k	10k	12k	14k
TBT (S)	—1	—2	—1	+ .5	+2	—	—
TBT (HI)	—.5	—.5	0	+1·5	+2·5	—	—
R/R (S)	+1·5	+2·5	+2	+2·5	+2·5	+1	—4

"That's what I call Performance"—as the BP horse says on I.T.V.! P.W.

Dynatron "Cavalcade" High Fidelity Record Reproducer. Price: Model GR1. with auto-changer. 49 gns. Inc. Tax. Model GR2. With single player. 46 gns. Inc. Tax. Optional Extras: Ebonised legs. Type LG1. 2 gns. Bow-fronted table. Type T2. 5 gns. Dynatron Radio Ltd., St. Peter's Road, Furze Platt, Maidenhead, Berks.

Maker's Specification:

Power Output: 8 watts maximum.

Frequency Response: 30-15,000 c/s.

Bass Control: Continuously variable + 10 db to — 10 db at 50 c/s referred to 1,000 c/s level.

Treble Control: Continuously variable + 6 db to — 17 db at 10,000 c/s referred to 1,000 c/s level.

Valves: First stage EBC90; Phase inverter ECC83; Output two EL84.

Rectifier: Contact cooled bridge type.

Loudspeakers: Dual speakers with high-flux magnets. 10 in. Elliptical plus 5 in. high note.

Mains: 200/250 v. A.C. 50 c/s.

Dimensions: Height 12 in. Width 19½ in. Depth 15¾ in.

This is the first table record reproducer to be manufactured by Dynatron Radio Ltd. The bow-fronted cabinet which is of pleasing design is obtainable in mahogany, light walnut or medium walnut veneer, and the loudspeaker grille is finished in bronze. The bass, treble and volume controls are mounted externally on a small illuminated panel at the top of the cabinet. This panel is tilted back for easy access and visibility of the controls. To enhance the record player's appearance there is a matching table with lower shelf, or in contemporary styling, a set of ebonised wooden legs which are adjustable to compensate for uneven floors.

Our review model was a single player, Model GR2 and incorporated the Garrard TA Mk. II motor with Garrard GC2 turnover cartridge fitted with sapphire styli. Provision has been made for radio or tape input and there are extension loudspeaker sockets which will match a 15 ohm loudspeaker.

The electronics are divided into two sections, the first stage using a triode valve type EBC90, is mounted with the controls as a separate pre-amplifier. A pickup equalising network precedes the volume control ahead of this stage, and a passive tone control network with individual continuously variable bass and treble controls follows. The signal then passes to the main amplifier. Here an ECC83 valve is used as a self-balancing phase inverter feeding two EL84 pentodes in push-pull. The conditions under which these valves operate are rather interesting and follow the work done by the

late W. A. Ferguson of the Mullard valve laboratories. Briefly, he found that if certain rules were observed, lower distortion was obtainable on peak passages of speech or music if the valves were run with larger bias than usual and with a larger load impedance. A secondary feature of this condition and one of great importance in a small machine is that the mean dissipation is reduced and heating troubles minimised. One of the rules mentioned is the provision of large-value capacitors in the H.T. supply. In the "Cavalcade" electrolytic condensers of 60 and 100 mfd. ensure the necessary stability. Negative feedback over the whole of the main amplifier completes a nicely balanced and intelligent design.

Dynatron equipment has always set high standards of construction, but it came as something of a shock to this reviewer to find them carried through in a table reproducer. The components used, their layout, and assembly are almost of laboratory quality. Liberal use of plugs and sockets for inter-connection (good solid ones too), the provision of switching for alternative inputs and speakers, all neatly labelled, the impregnation of all windings, and a dozen other details all indicate a design approach which is not hamstrung by a desire to be the cheapest in the field. The instrument was put through the usual electrical tests but as it fully met the specification above they will not be detailed here.

A series of listening tests were made in both large and small rooms. The "Cavalcade" has ample volume for the largest of domestic rooms and yet sounds excellent at low volumes in small rooms. The two loudspeakers give a full and pleasing response and, in particular, the treble is smooth, lacking any obvious peaks which so often offend the ear in small reproducers.

Several larger loudspeakers were tried and, as expected, they produced an improvement in the reproduction at low frequencies. Recommended by the makers for this purpose are the Dynatron CLS10 or CLS20, but any 15 ohm loudspeaker of good quality will give first-class results.

I found that the treble control could be left in the level position for most LP recordings without producing excessive surface noise, and in fact seldom did I find it necessary to fiddle with either bass or treble controls. Other listeners have confirmed my view that this is an excellent table reproducer, elegant in appearance and possessing all the facilities one could wish for, and I am sure that it sets a very high standard in what is for Dynatron their first entry into this realm of small reproducers. P.G.T.

BOOK REVIEWS

Marc Pincherle. *Vivaldi.* Gollancz 21s.

This book is a revision of Marc Pincherle's *Vivaldi et la Musique Instrumentale* (1944) and contains the new information that has since come to light. Apart from the foolish sub-title added, "Genius of the Baroque", the translator has done his work well. Here is an excellent and most readable account of the life and work of the "Red Priest", with a number of musical examples, but not, unfortunately, with a complete list of his works, and with less about his operas than one would have wished.

The style and form of his music, in the instrumental works, is well covered: and the author gives a fascinating account of the musical life of the *Ospitale della Pietà* at Venice and its youthful choir and orchestra of which Vivaldi was teacher, director, composer and violinist, in addition to his activities in the opera house. Collectors of the many recordings of Vivaldi's music will find their pleasure in it enhanced by the acquisition of this book.

A.R.

Harold Rosenthal. *Two Centuries of Opera at Covent Garden.* Putnam 75s.

After being submerged in the archives of Covent Garden for a number of years Harold Rosenthal has surfaced with a splendid book which I cordially recommend to all lovers of opera.

I made my first acquaintance with the beautiful theatre—the third one on the site—during Sir Thomas Beecham's 1910 Spring Season and, well bitten with the opera bug, haunted the house up to the outbreak of the 1914 war, and thereafter up to 1930—when I went to live abroad. The author's well organised and fascinating account of those wonderful days, of the procession of singers ranging from the great to the incompetent whom I heard, made me vividly relive the past and realise my good fortune at having had so many unforgettable experiences. Mr. Rosenthal reports strange goings-on in the early nineteenth century. For example Madame Vestris (a fine contralto) sang not only roles suited to her type of voice but a Susanna in *Figaro* transposed down, to say nothing of such male roles as Macbeth in the *Beggar's Opera*, Don Giovanni, and George Brown, in an English version of *La Dam Blanche!* And those monster benefit performances. Malibran's consisted of the whole of *La Sonnambula* and *Fidelio*, with a ballet, *Auld Robin Gray*, thrown in for good measure.

No conductor's name appears on the playbill of this affair reproduced in the book and one hardly becomes aware of conductors until Mahler and Richter appear on the scene. Mr. Rosenthal—and this is one of the most interesting features of his book—continually quotes contemporary press criticism (most of it excellent) and it may be that the conductor in the earlier days was more or less taken for granted.

It is good that Richter's magnificent fight on behalf of opera in English is here put on record. He, and his able assistant Percy Pitt, were defeated (as Sir Thomas Beecham was to be defeated later on), every kind of obstacle being put in their way; but *The Ring* in English was nevertheless achieved, and proved an enormous success.

We cannot be reminded often enough, either, of Beecham's magnificent work for opera at Covent Garden and elsewhere—for Mr. Rosenthal lets us know, all through his book, what was going on at other theatres in London.

He gives discreet hints of how Madame This or Lady That interfered behind the scenes, and we can view, without any regrets, the disappearance of social wire-pullers and bad-mannered stalls audiences, whose motives for going to the opera were certainly not musical.

On the credit side the Royal Box was much more frequently attended than in recent years: one reads, for example, of Queen Alexandra going to the first three performances of *Madame Butterfly*, and of operas being "commanded".

The pages of the book reveal what an irrational business operatic management can be. Singers who never ought to have been engaged appear and, justly, disappear for ever; but so also do singers who make a notable success. Operas that any reasonable person would judge to be doomed to failure are put on at great expense and, of course, flop. Other operas, having achieved success abroad, take years to reach Covent Garden, and so on, and so forth.

I am obstinately of the opinion that, with a few exceptions, we do not, for one reason or another, produce singers today of the quality of those whose names so honourably appear in this book up to the outbreak of the Second World War. Nor, for that matter, are they to be found elsewhere. The author deals fairly and justly with the present regime, fully recognising its achievements as well as noting its failures.

Inevitably there are some misprints—to which sufficient attention has been drawn in other reviews—and I wish that the author had followed Irving Kolodin—whose *Story of the Metropolitan Opera* must have been his model—in putting dates on his page headings, so that the reader can see at a glance which year is under discussion.

The book is most attractively produced, with very well chosen and well reproduced photographs, but the Index, compiled by Norman Knight, leaves something to be desired. It should have been modelled on the excellent one in Kolodin's volume. A.R.

Allen and Rust. *King Joe Oliver.* Sidgwick & Jackson, 21s.

The craft of discography reaches a new level of accuracy and complexity with the publication of this book. Over half of it is taken up by a meticulous listing of every record King Oliver made, giving not only all the normal details—titles, composers, master and catalogue numbers, dates and personnels—but also a complete breakdown of the solos, together with comments on any knotty points. Walter Allen and Brian Rust must really be congratulated on the scope and thoroughness of their work.

The remainder of the book is devoted to a biography and summaries of King Oliver's character, his musical influence, his style and his compositions. But here—and I speak for the ordinary reader, not the researcher, for whom the whole book is invaluable—the massing of details, and their presentation in rather stolid prose, tends to obscure the shape of Oliver's career, a career that followed the classic tragic curve from his days of fame in Chicago to his death in 1938, a poorly-paid janitor in a Savannah billiard hall. Frederic Ramsey's chapter in "Jazzmen", with its moving account of Oliver's last years, still remains the finest essay I have read on this musician.

But, as I have already said, this book is invaluable for the serious student of jazz history. Particularly interesting are Paul Barnes' memories of the years he spent touring with Oliver during the mid-1930s, C.F.

David Boulton. *Jazz In Britain.* W. H. Allen, 18s.

While I'm prepared to approach most books about jazz sympathetically, ignoring minor defects of style, viewing naïvety as just another aspect of good nature, I do expect the authors to get their facts right. So when David Boulton asserts that Stephen Foster visited Britain with the Christy Minstrels, that "Fats" Waller toured here in the autumn of 1932, and that Elvis Presley was the vocalist with Bill Haley's Comets, then I'm afraid I cannot take him or his book seriously. He even implies somewhere that Coleman Hawkins and Jack Teagarden worked regularly with the Mound City Blue Blowers.

But it is not only in simple matters of fact that Boulton slips up; his assessments of British bands and musicians also seem a trifle unbalanced. He quite rightly devotes a reasonable amount of space to Fred Elizalde and Spike Hughes, those pioneers of British jazz, but George Chisholm and Don Rendell, two of the best instrumentalists this country has produced, get hardly more than a brief mention, in striking contrast with the praise showered on Chris Barber. Boulton even argues that Barber is "the Bix Beiderbecke of British jazz", a

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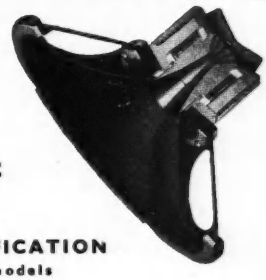

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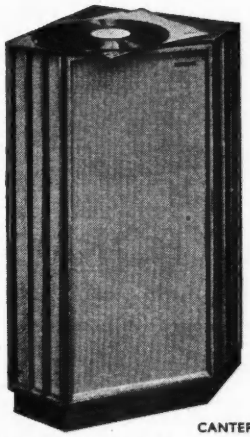

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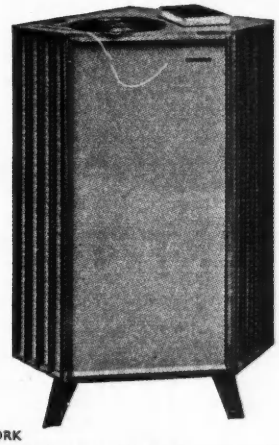

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theory that actually is not as silly as it sounds, although Red Nichols (not Nicholls, by the way, Mr. Boulton) would seem to suit the comparison rather better.

The many errors, the spelling mistakes and the general atmosphere of paste-and-scissors make this book a very shoddy affair. But on the credit side must be placed a quantity of interesting quotations from newspapers and magazines of the 1920s, and a listing—although the selection is rather arbitrary—of the personnels of a number of present-day British bands. C.F.

Blesh and Janis. *They All Played Ragtime.* Sidgwick & Jackson, 30s.

Despite the flood of books about jazz that has poured out of the publishing houses recently, there have been few reliable works on the origins of the music—country blues, New Orleans marches, work-songs, rags. As a matter of fact it is surprising that nobody had written a book on ragtime until Rudi Blesh and Harriet Janis tackled the job a few years ago, for the music achieved a high degree of notoriety at the start of this century. Now, however, the job has been done, and this book is likely to remain the standard work on the subject for a long time to come. Scholarly and well-written, it outlines the history of ragtime and also adds a list of ragtime composers and their melodies, together with a discography of ragtime on gramophone records and player-piano rolls.

A Negro music, developed from folk melodies and the syncopation of the banjo, piano ragtime possessed a graceful, almost classical formality. It was given shape and identity by Scott Joplin, a Negro musician, whose arrival in Sedalia, Missouri, in 1896 really marked the beginning of the ragtime era. Three years later, he and John Stark, a white music publisher, brought out *Maple Leaf Rag*. As a result of the composition's amazing success they moved to St. Louis, and their careers remained linked together until Joplin's death in 1917. By that time the craze for ragtime was past. America had stopped cakewalking and was turning to an exciting new music—jazz.

Just how much the ragtime pianists and composers developed and explored their idiom is revealed by this book. Scott Joplin even wrote two complete ragtime operas—*A Guest Of Honour* and *Treemonisha*. But there were other musicians, apart from Joplin, who contributed to the growth of ragtime, men like Tom Turpin, James Scott, Tony Jackson and Jelly Roll Morton. "They All Played Ragtime" lists their achievements and also shows how the music came East to New York, where it was later transformed into "Harlem piano" by such pianists as James P. Johnson, Fats Waller and Willie "The Lion" Smith. Not only is this an absorbing and fascinating study of an important corner of American music, it also throws light upon a whole era of American life that now seems surprisingly innocent and faraway. C.F.

The Decca Book of Jazz edited by Peter Gammond. Frederick Muller, 40s.

Although it comes from a different publishing house, *The Decca Book Of Jazz* can be considered in every way a companion volume to *The Decca Book Of Opera*. Twenty-five writers contributed essays on different periods or aspects of jazz, and while, quite naturally, they differ from one another in some of their opinions, the book as a whole provides an extremely reliable survey of this lively branch of music. The volume, very handsomely produced, runs to 430 pages, plus a large number of photographs. A selective discography at the back lists only records issued by the Decca and Vogue groups, but that appears to be the only evidence of partisanship which can be found anywhere in the book.

As is almost inevitable in a work of this kind, a few of the chapters tend to be superficial. The great majority, however, are well written and obviously authoritative. Paul Oliver, for instance, contributes an admirable essay on blues and Negro folk-song in general, and Charles Wilford writes most perceptively about ragtime. One of the best chapters is Tony Hall's fascinating account of the way modern jazz came to maturity in Britain, complete with amusing and relevant anecdotes. Charles Fox provides a well-documented study of Harlem jazz, while Alun Morgan writes knowingly about the situation of modern jazz on America's East Coast. Easily the longest contribution comes from the pen of Ernest Borneman, a painstaking survey of the direct and indirect influence exerted by African music upon jazz.

Vic Bellerby makes some very pertinent comments on the styles of Ella Fitzgerald and Billie Holiday in the course of his essay on jazz singers; Burnett James looks at jazz in relation to modern music as a whole; Benny Green analyses most expertly the development of saxophone playing; and Daniel Halperin writes a terse, slightly breathless commentary upon the European approach to jazz. Stanley Dance's portrait of Duke Ellington, a very well-proportioned essay, is one of the best pieces in the book. Two chapters that may excite some controversy because of their authors' lively opinions are Francis Newton's intelligent dissertation upon classic blues singers and Peter Gammond's exhaustive study of jazz pianists.

There are, in addition, excellent chapters by Raymond Horricks (From Kansas City to Minton's Playhouse), Brian Rust (Early White Jazz), Keith Goodwin (The West Coast Jazz Scene), Graham Boatfield (Classic Jazz Clarinet) and Gerald Lascelles (New York White Jazz). Rex Harris writes about New Orleans jazz, Sinclair Traill describes the burgeoning of white Chicago jazz, and Steve Race deals with the swing era. Dixieland jazz is discussed by Peter Tanner, the revivalist movement by James Asman, while Mark White reviews the early days of British jazz and Jeff Aldam sketches a portrait of Louis Armstrong. There is, as well, a typically outspoken foreword by Mezz Mezzrow.

Certainly the Decca Record Company must be congratulated upon their enterprise in sponsoring a work of this scope and size. At a time when many indifferent books about jazz are being published, it is good to be able to recommend such an authoritative and comprehensive volume. J.H.

FARRELL AND CHRISTOFF

If the fate of nations were to depend on a voice-contest, America would probably choose Eileen Farrell as its champion, and our national security would be guaranteed. For "America's great dramatic soprano" has not only a voice of prodigious range but of a warmth which reflects its owner's personality. Eileen Farrell is without doubt the most forthright, least tempestuous and most warmhearted of prima-donnas . . . and one of the most beloved singers of America. She is as unaffected as a loaf of freshly baked bread and as solid as an oak.

The Farrell voice was first heard in 1942 over the CBS radio network in a series of programmes called "Songs of the Centuries". It proved so successful that soon another series, "Eileen Farrell Presents", took its place. For five years Eileen Farrell was primarily a radio singer but her phenomenal voice—equally at home in the most taxing aria and the simplest folk song—became an American institution and the public's demand to hear her in person was so great that she made her first extended recital tour during the season 1947-48. She has been one of the busiest concert artists ever since, and this in spite of her stubborn determination to spend a good portion of her time with her husband and two children.

During the 1950-51 season Eileen Farrell not only sang her first Carnegie Hall recital but—as soloist of the New York Philharmonic—accompanied Dimitri Mitropoulos and his orchestra on its tradition-shattering trip from Carnegie Hall to the Roxy Theatre, where—during a record-breaking two weeks' stay—she sang 55 performances. That same season, again under Mitropulos, she was heard as Marie in a concert-version of Berg's *Wozzeck* at Carnegie Hall. Another highlight in the Farrell career occurred in 1955 when she appeared at Town Hall in the American Opera Company's production of Cherubini's *Medea*.

Meanwhile in 1954, Eileen Farrell was called to Hollywood to record the sound-track of *Interrupted Melody*, a filmed life-story of Marjorie Lawrence. Although, according to contract, the Farrell name was omitted from the film's credits, a lion's share of the reviews was reserved to praise her immense contribution. For no other singer, critics rightly assumed, could have sung—with equal brilliance—Brünnhilde's Immolation, Musetta's Waltz, Carmen's Habañera, Isolde's Liebestod, "Annie Laurie" and "Waltzing Matilda"!

In 1956 Eileen Farrell made her long-awaited opera debut as Leonora in *Trovatore* with the San Francisco Opera, a year later she made her first appearance with the Chicago Lyric Theatre in the title role of *La Gioconda*. In the fall of 1957 Eileen Farrell was invited by the United States Information Agency in Washington to open Berlin's new Congress Hall in a programme of German and American music. On this, her first European visit, she completed her first recordings for Columbia. One of these is reviewed on page 157 of this issue.

* * *

Boris Christoff recently made a complete recording of the songs of Moussorgsky in Paris (for "His Master's Voice"). An undertaking both formidable and of immense value to all students of this composer.

There are sixty-three songs in this recording (which is on four LP records) and Christoff, in a written introduction, speaks of the music of Moussorgsky as the inspiration and leading light which changed the course of his whole career, while this present recording fulfils a long and cherished ambition. Christoff has arranged the order of the songs chronologically so as to show the composer's development, although he also mentions that this may not be immediately apparent, since Moussorgsky's music, to his mind (Christoff's), was of a consistently high level from its earliest stages.

Included in this recording are the Songs and Dances of Death, The Winds are Howling and the song of Mephistopheles. All these Moussorgsky planned originally to orchestrate, but it was finally left to Rimsky-Korsakov, Glazounov and Labinsky to do this, and it is their versions which Christoff sings as they are, in his opinion, enhanced by the richness of an accompanying orchestra. The orchestra is the French Radio and Television Orchestra, conducted by Georges Tzipine, while the pianist is Alexandre Labinsky. These records are already available in France, and it is planned to release them in due course in this country.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, *The Glade, Green Lane, Stanmore, Middlesex.*

Sullivan's Music

Now that we have Stanford Robinson's splendid recorded performance with the Pro Arte Orchestra of some of the lesser-known music by Sullivan in the Savoy Dances Suite, may we please also have some of this composer's delightful incidental music to Shakespeare plays (*The Merchant of Venice*, etc.). This music has been surprisingly long neglected by recording companies. Perhaps we may also have Sullivan's Irish Symphony ?

London, S.E.25. I. M. HAY.

Chopin and the Poles

In his review of the Slenczynska Chopin disc J.N. refers to her "Polish ancestry" What's the connection between Chopin and the Poles ? Very little—it's about time this myth was dumped.

London, S.W.1. COSME MCMOON.

Chopin Etudes

In his review of Miss Slenczynska's performance of the Chopin Etudes Mr. Noble is wrong in saying that Geza Anda has recorded the Op. 10 set—would that Columbia would publish such a companion to the splendid version by Anda of the Op. 25 set.

London, W.9. JOHN F. K. HINDLE.

Jewish Folk Songs

I am much chagrined at Miss Duff's animadversions on Martha Schlamme's record of Jewish Folk Songs in the June issue. It would not really matter if not for the possibility that readers with a genuine interest in Jewish folk songs will be deterred by the adverse review from acquiring this wonderful record. Folk songs, it seems to me, should be evaluated (which is what criticism means in its original signification) by persons conversant with the idiom of the national group concerned. None other should intrude except to express a private opinion. While I do love and cherish English and Yugoslav and Russian folk songs, I would not dare to pass judgment on the authenticity of the idiom in any recordings of such songs. I think I am right in assuming that Miss Duff's knowledge of Jewish life and of Eastern Europe is not extensive (this is not said as a stricture ; merely as a statement of fact). As one who grew up in that civilisation (which has, owing to Nazi brutality, perished from the earth), I submit that Miss Schlamme has brought true artistry to her interpretation of the Yiddish folk songs in the record under consideration. I say "true artistry" advisedly, for not since the days of Isa Kramer (that immortal interpreter of Yiddish folk songs) has a singer brought such artistic feeling and true instinct to this type of song. Many of us who have been repelled by the vulgarity and distortions of other recordings of Yiddish songs have joyfully welcomed the Schlamme recording. It is to be hoped that this will not be her last one. As to Miss Duff's comment on the *Partizaner Lid*, let me say that while the words appear to breathe violence, the melody is subdued, suggesting a love song. And as to the "tra-la-las" which Miss Duff finds disconcerting, the point is that they occur in one song the author of which is still with us (Z. Schneour ; some of his novels and poetry are available in English). It became a folk song, and within my memory it has always been sung the way Miss Schlamme sings it. I should note, too, that the accompaniment is first-rate, in excellent taste, which is rarely the case in other such recordings.

Miss Duff appears to favour the lachrymose in such songs, for how otherwise explain her comment on *Ely-Ely* in another recording ? It is definitely not a "sacred song". It is often referred to as "brothers Ely" and ridiculed by lovers of Yiddish folk songs. The melody of *Unser Shtetil Brent*, which she commends, is borrowed from the Russian (as is that of *Zog nit az du geist* in the Schlamme recording). Finally, I recommend the Schlamme record wholeheartedly to those interested in Yiddish folk songs rendered by a true artist.

Berlin, Germany. BEN E. DAVID.

"The Merry Widow"

I wonder if any of your readers could suggest a way in which I could become a little better acquainted with the spoken dialogue (and the musical numbers for that matter) on the Columbia recording of *The Merry Widow* with Elisabeth Schwarzkopf in the title role.

I have been informed by Columbia that there is no line-by-line libretto to accompany the issue ; and application to the publishers of the *Fledermaus* libretto brought forth the same reply. Now, why ? There is far more spoken dialogue in the *Widow*, the cost of the recording is the same, and in some quarters, the Lehár work has been raised to operatic status, yet the meaning of the German words is shrouded in mystery for anyone like myself, who is certainly no linguist, and therefore much of the wit and story is completely lost.

If any reader could help me in this direction, I should be most grateful.

Hove, Sussex. HAROLD E. BUSHBY.

Christopher Tye

Mr. Wyn K. Ford suggests that I am not quite fair to the recording companies, but my reluctance to cite the two records of Tye's anthem *O come ye servants* stems from consideration of the composer rather than of his misguided modern interpreters. The anthem in question, besides being quite uncharacteristic of Tye's ability, is little more than a stunted hybrid. Originally the music carried a poor version of the Acts of the Apostles, chapter iv, made by Tye himself. In the nineteenth century a Latin text, *Laudate nomen Domini* was added, and subsequently the Rev. Gilbert Heathcote re-adapted the music to the now familiar *O come ye servants of the Lord*.

Quite apart from the validity of these changes from a utilitarian or aesthetic point of view, it is still true to say that the real Christopher Tye is quite unknown. I am aware that a prejudice exists in some quarters against the performance of church music by single voices, yet the fact remains that a vast quantity of Tudor church music was intended for performance not in the accepted "cathedral style" of today, but in the more intimate surroundings of a private or royal chapel. In these circumstances there is no doubt that it was customary to use a small number of good singers rather than a large number of indifferent ones.

Croydon, Surrey. DENIS STEVENS.

Haydn and the Elements

We have noticed in the July issue a letter by Mr. R. W. Edwards asking for recordings of the Element String Quartet and stating that the Elgar Quartet has been issued by Argo with the Element Quartet performing it.

Unfortunately this recording was never made, although an announcement of our intention appeared in the catalogues.

London, S.W.3. HARLEY J. USILL,
Managing Director, Argo Records.

Stereo Problems

As a very much non-technical person I have for some time been hoping to see one of your experts deal with what seems to me an insurmountable bar to the development of near-perfect stereo on present lines, and very tentatively I offer the suggestion that this snag which I set out below may be the cause of "hole in the middle", "floating" and "moving" effects, etc., which have been noticed and that curious effects of some kind are inevitable with the present system.

It is agreed that normal stereo hearing is the result of a single sound source, S, producing a sound of quality, S*r* at the right ear and S*l* at the left. The difference between S*r* and S*l* (phase, intensity, time-lag, perhaps) being not material to the argument.

In the present gramophone stereo system the original S*r* and S*l* are picked up presumably accurately enough by the right and left microphones respectively but are broadcast at home by right and left loudspeakers to both ears. So that, whereas in the studio ones right ear would hear S*r* only, at home one's right ear hears S*r*1 (S*r* modified by room acoustics, relative placement of ear and loudspeaker, etc.) from one source and S*l*2 from the other, while one's left ear hears S*l*1 and S*r*2.

Clearly stereo effects *of a kind* are being heard but is it not also clear that the substitution of the four qualities S*r*1, S*r*2, S*l*1 and S*l*2 for the original S*r* and S*l* can only produce a fake effect but remotely resembling the original, an effect which in practice will be unpredictable ? Or to put the question in another form, will not any attempt to re-create the original stereo sound inevitably demand some means of keeping sound separated right up to the ears—say, by earphones ?

Romford, Essex. D. J. RICHARDS.

May I write and say how heartily I agree with the article written by Reid A. Railton in the August issue about stereo. Ordinary fellows like myself and my friends have spent a lot of money and our leisure time in setting up record reproducers according to the laws of "high fidelity", only to find after two or three years that they have to be improved upon to get the latest realism. Again, the average house has two sitting rooms, usually 12 ft. by 10 ft., and in this room it is job enough to get one set of equipment, let alone another speaker system.

If only one could be sure when buying records that one was buying a really good production, instead of an article that is frequently dusty, scratched, and a long way off "hi-fi".

I myself have heard three demonstrations of stereo and each time I thought it was good, but not so terrific as to "knock me backwards". A fault in stereo listening is the fact that all the listeners must sit in the apex of the triangle formed by the two speakers, and most of the music lovers that I know like to sit comfortably a few feet away from another person. All in all I feel that stereo sound is going to remain a "rich man's toy", for those favoured folk who have lots of money, and an extremely large music room.

In the meantime please let us have improved monaural discs.

Oxford. P. SMITH.

Warped Records

I am trying to build up a large Classical LP record library of perfect records—a pretty difficult task ! Over the last twelve months I must have spent £500 between suppliers in U.K., U.S.A. and Southern Hemisphere.

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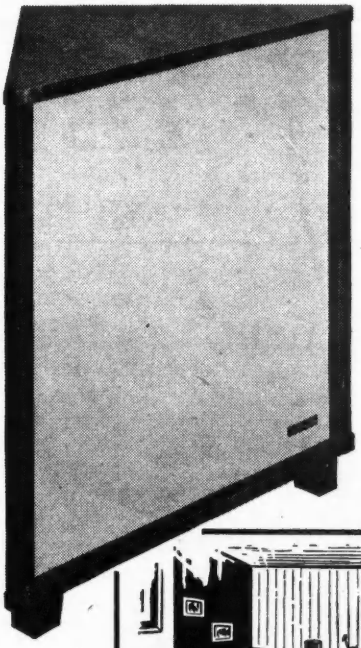

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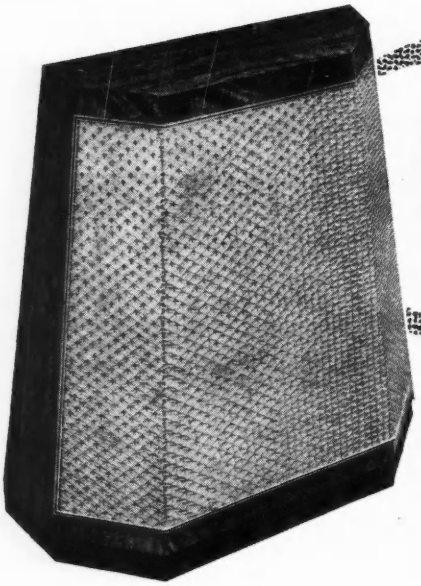

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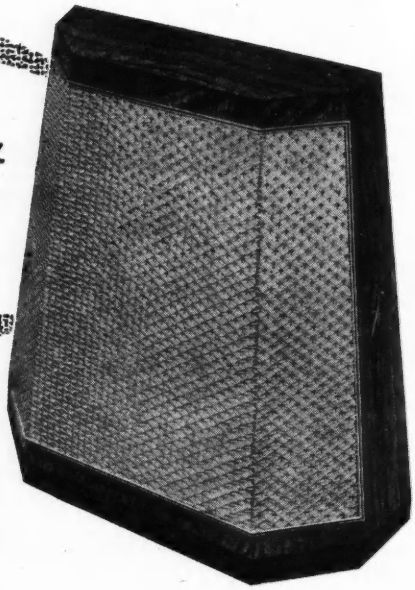

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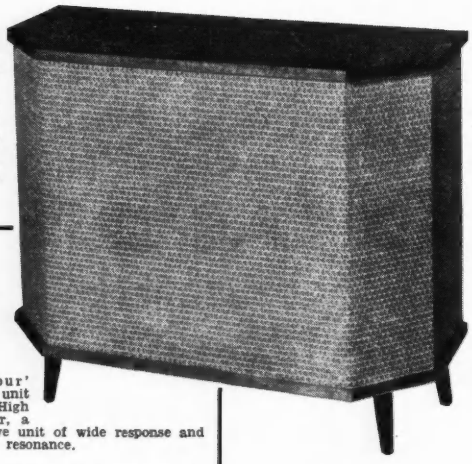

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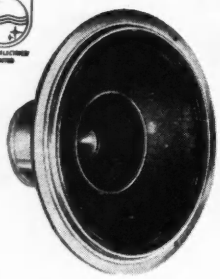

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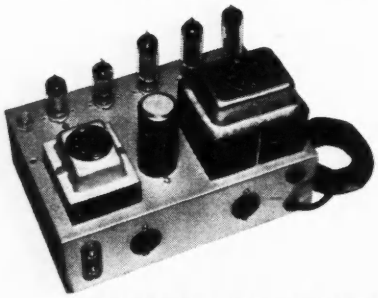

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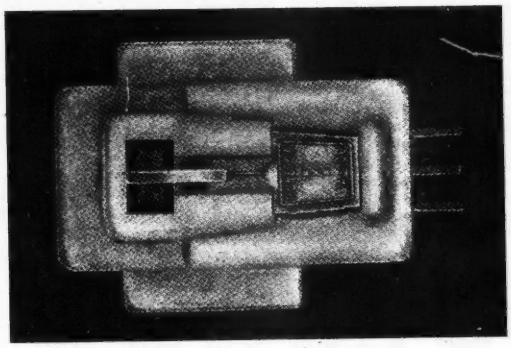

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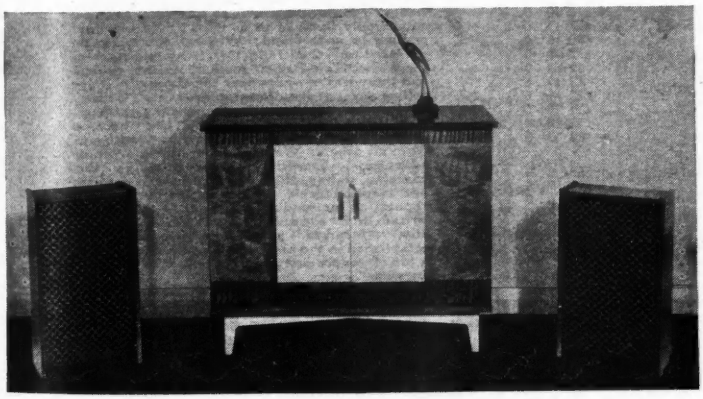

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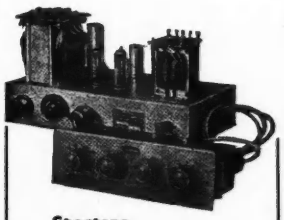

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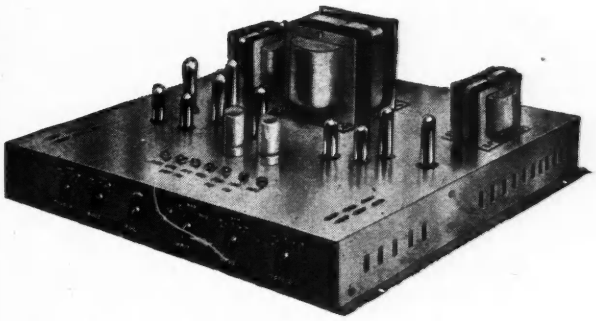

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July 25th (dispatched May 19th) were almost completely ruined. Both lots were seriously warped or saucered, or both. In fact, the earlier consignment was so bad they had pie-crust edge effect—and in most cases would not clear the pickup arm.

Makers comprised Decca, Vanguard, Columbia, H.M.V., D.G.G. and Argo. I have naturally suspended all further buying in the U.K. until I am shown good reason why I should go on ordering with reasonable expectations—and who is to pay for their return.

Is this (*a*) some new experimental work in manufacturing? (*b*) a new unsatisfactory material being tried? (*c*) pressing too thin? (*d*) a new material unable to take heat of tropics en route? (*e*) too near steam pipes or mail bags en route? (*f*) some results from effects of radiation fall-out to which mail boats may have been subjected?

Your readers in other parts of the world might supply details of other similar experiences. The packing has been good—but I wonder if lead foil as an internal wrapping might deflect sufficient heat or harmful rays to save records? Can one of your technical readers connected with manufacturing give any reasons for this, and a solution to the problem?

Norfolk Island, South Pacific. W. N. SELBY NEWBALD.

Toscanini and Beethoven

With the arrival of new R.C.A. pressings of the Toscanini series of the Beethoven Symphonies, temptation to buy these records "blind" on seeing the magic name Toscanini on the cover, is something to beware of.

Question yourself and say, "Did Beethoven intend his great symphonies to sound so brutal and lacking in feeling?" In certain instances it is unfair to say that Toscanini lacks feeling, but it appears to the writer that in his latter years (when these recordings were made), the maestro sacrificed feeling and warmth for sheer speed. His *Eroica* on the whole is brilliant, but does one get the same sense of majestic grandeur as when listening to Klemperer's recording of the same work? Compare Klemperer's version of the Seventh side by side with Toscanini's. After Klemperer's mighty rendering Toscanini's seems almost laughable and gives the impression that the latter was more than a little late for a dinner appointment when he recorded this. As a final example, take the last movement of the *Choral*. No wonder the singers and chorus sound strained and breathless when being driven so relentlessly as they are under the forceful baton of Toscanini; and take note of how this stirring, almost patriotic, movement loses its grand nobility. If in doubt, wait for the Klemperer recording which must come shortly, or sample the superb Vox recording under Horenstein.

Darlington, Co. Durham. IAN STEWART.

Klemperer and Furtwangler

The issue of the "Pastoral" in the Klemperer series of Beethoven symphonies has brought forth more eulogies from the critics, and it would seem that there is a real danger of their running out of superlatives before the series is complete. Although I greatly admire Klemperer in many ways, I find it very curious that there is such complete unanimity among the various reviewers in these recordings, as the performances, though very fine, are undeniably controversial.

Let us consider the speed at which he interprets the third movement of the "Pastoral". There can be little doubt that Klemperer's adoption of very slow tempi frequently makes for a wonderful effect, but in this case it results in what must surely be a travesty of Beethoven's intentions. The title he gave to this movement is "Merrymaking of Peasants", but I have searched in vain for any indication of merrymaking in Klemperer's reading. Likewise, can anyone truthfully liken this speed to an allegro, which is how Beethoven marked the score? I am by no means convinced that one has to be a purist, as your reviewer suggests, to expect a performance to be a little more in line with the composer's own directions.

The duty of a conductor is to perform a work in accordance with his own ideas of the composer's instructions, and these may, and of course do, differ considerably between conductors. But when it comes to virtually disregarding the composer altogether, which I feel is the case in this instance, it is quite another matter. The effect of grandeur which Klemperer is so adept at achieving paid dividends in the case of the "Eroica", but in the "Pastoral", where Beethoven is at his most gentle, the result appears to me as being most laboured.

It is curious that Furtwängler's performances of Beethoven, also controversial, rarely received enthusiastic reviews from the critics, yet his performances invariably went straight to the heart of the music, even though his approach was highly personal. In considering Furtwängler to be the greater interpreter of Beethoven, despite his idiosyncrasies, I seem to be at variance with nearly all the reviewers, whose preference is made abundantly clear. I would be interested to know whether record collectors in general agree with the critics in this matter.

Klemperer and Furtwängler have more in common than would first appear, one point being the tendency of both to adopt slow tempi; yet one is universally acclaimed, the other subject to considerable criticism. Why? Is it merely because Klemperer's metronome keeps better time?

Bowness, Westmorland. RALPH BECKETT.

Some Random Thoughts

The reviews of the recent H.M.V. Gilbert and Sullivan recordings provide considerable food for thought. The casts consist of some of the finest singers in England and yet the performances are apparently far from satisfactory. Contrast the Johann Strauss and Lehár operetta recordings by leading singers of the Vienna State Opera; their performances are thoroughly delightful in every way. Yet when the British come to make recordings of their own light operas by their leading singers the results are disappointing. Why? Is it because British singers are vastly inferior to their European counterparts? If so, the outlook for British singing and British opera is poor indeed.

Mr. Henry Kendall in the March issue made a good point with regard to the lack of recordings of the musical comedies of the early years of the century. It is certainly strange that the only available selections from *The Geisha* are both sung in German! Surely, too, *Merrie England* deserves a complete recording—at least more so than, say, *Land of Smiles*. But then perhaps if the present available singers can't do it more justice than they can to Gilbert and Sullivan, it might do the opera a better service to leave it without a complete recording!

May I make a request for some reissues of some of Stuart Robertson's recordings and also of George Baker's songs from the old H.M.V. Gilbert and Sullivan series. They were both fine singers who are now undeservedly almost forgotten. Incidentally, I would be most grateful if any reader could tell me whether Stuart Robertson is still alive and, if so, whether he is still singing.

Finally, I would like to say that I was very interested in Mr. Brian Peters' letter (in the February issue) on reverberation in orchestral recordings. He hits the nail right on the head when he speaks about "warmth" in the Decca *Petrouchka* and *Boutique Fantasque*. Although made as long ago as 1950, I haven't heard a better recording than *Petrouchka*. No later records that I have heard—even those praised by the critics on technical grounds, e.g. Solomon's Emperor Concerto—have that same degree of "warmth".

Turramurra, Australia. B. L. K. BADHAM.

London Audio Fair

Mr. S. Kelly's ideas about a well-run High Fidelity section at Earls Court are interesting and attractive, but I fear they would not work out in practice. The National Radio Exhibition is run by the R.M.A., and I cannot see them opening a section from which important members could be barred by a nebulous body of experts, whose task in deciding what is hi-fi and what is not would be fabulously difficult.

With the advent of disc stereo, a line of demarcation between hi-fi and commercialism can no longer be drawn. As with motor cars, the buyer will take the best and biggest he can afford or accommodate, or else he (or his wife!) will buy on appearance rather than performance.

Another objection to the big Radio Exhibition, from the viewpoint of the small, specialised manufacturer, is that it goes on for practically a fortnight. An Audio Fair of three or four days is easier to manage, and the appalling din could be controlled by a clause in the contract prohibiting demonstrations at a sound level higher than a stated db reading on a specified sound level meter. After one warning, any demonstration at excessive volume would be terminated by the management, and the room locked up for the rest of the day. Where continuous demonstrations are given with the door open, the permitted maximum "noise" should be 6 db less than in rooms with the door closed.

Wharfedale Wireless Works, Bradford, Yorks. G. A. BRIGGS, MANAGING DIRECTOR

Libretti Received

The following libretti have been received from the Decca Record Company. *Puccini*: "La Bohème" (5s.—revised edition). *Verdi*: "La Forza del Destino" (4s.—revised edition). And from E.M.I. Records Ltd. *Glinka*: "Russlan and Ludmilla" (7s. 6d.). *Menotti*: "The Unicorn" (3s.). *Orff*: "Der Mond" (4s. 6d.). *Shaporin*: "The Decembrists" (7s. 6d.).

Music by Americans

The library of the United States Information Service (41 Grosvenor Square, London, W.1, Telephone Grosvenor 9000, Extension 2694) has recently published a catalogue of Recordings of Music by Americans. The records listed are all in the Library and may be borrowed by any resident of Great Britain. Full details, etc., from the above address.

Miniature Scores

The following miniature scores have been received from Ernst Eulenburg Ltd., 36 Dean Street, London, W.1. *Bruckner*: Symphony No. 7 in E major (10s.). *Dvořák*: Scherzo Capriccioso, Op. 66 (5s. 6d.); Symphonic Variations, Op. 78 (10s.). *Handel*: Concerto Grosso for two oboes and strings, Op. 3, No. 4 (3s. 6d.). *Haydn*: Symphony No. 22 (3s. 6d.); Symphony No. 44 (4s. 6d.). *Ibert*: Symphonic Suite, "Paris" (7s. 6d.). *Manfredini*: Concerto grosso, Op. 3, No. 12 (3s.). *Mozart*: Missa Brevis, K.194 (6s.). *Quantz*: Flute Concerto in G major (4s.). *Rossini*: Stabat Mater (20s.). *Stamitz*: Violin Concerto in G major (4s.). *Telemann*: Oboe Concerto in F minor (3s. 6d.).

FEDERATION AND SOCIETY NOTICES

The National Federation of Gramophone Societies will gladly supply information and advice concerning the establishment of new Gramophone Societies. A sixpenny postal order sent to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex, will bring a circular of suggestions and other helpful literature.

Notices for this column which will appear again in November should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him by October 4th. Postcards, please.

Acton & District G.S. Monthly on Mondays at the King's Arms, Acton Vale, at 7.30 p.m. Refreshments available. September 15th, October 6th. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

Bath G.S. Season commences September 19th, Bath Technical College, at 7.15 p.m. Speakers include Antony Hopkins, Charles Groves, Lionel Salter, William Mann and Kenneth Ellis. Hon. Sec., 24 Crescent Gardens, Bath.

Belfast G.S. New season starts Wednesday, September 17th, at 7.30 p.m., in the Union Hotel, Donegall Square South. Hon. Sec., 29 Tweskard Park, Belfast.

Bognor Regis & District G.S. October 1st, Recital by Pye Group at Rex Ballroom at 7.30 p.m. Then fortnightly from October 8th at Terminus Hotel, Bognor Regis, at 7.45 p.m. Hon. Sec., 14 Orchard Way, Bognor Regis.

Bradford & District R.C. Alternate Tuesdays from September 2nd at 7.45 p.m., The Bradford Arts Club, 14a Mansfield Road, Oak Lane, Bradford, 8. Hon. Sec., 103 Pollard Lane, Bradford, 2.

Bradford G.S. Founded 1946. Alternate Tuesdays, Universal Bookshop, Sunbridge Road, Bradford, at 7.30 p.m. Next meeting September 16th. Enquiries, Bradford 21357.

Braintree G.S. Fortnightly throughout the winter from Saturday, September 27th, 7.30 p.m., at the Small Hall, Braintree Community Centre. Hon. Sec., 66 Cressing Road, Braintree.

Bristol G.S. New season begins September 15th. Every Monday at the Bristol Music Club, 76 St. Paul's Road, Clifton (near Victoria Rooms), at 7.30 p.m. Asst. Hon. Sec., 2 Brookleaze, Sea Mills, Bristol, 9.

Bushey & Watford G.S. September 9th and 23rd, then weekly from October 7th, at the Galahad Room, Methodist Church, King Edward Road, Oxhey, at 7.30 p.m. Hon. Sec., "Dun-I", Folly Pathway, Radlett, Herts.

Cambridge M.C. Every Monday at 7.30 p.m. at the "New Spring", Chesterton Road. Hon. Sec., 3 St. Thomas's Square, Cambridge.

Cardiff G.S. Every Tuesday from September 2nd at 7.15 p.m. at Clifton Street Presbyterian Church, Newport Road. Hon. Sec., 172 Clive Street, Grange Town.

Chislehurst G.S. Fortnightly on Tuesdays at 8 p.m. in Chislehurst Library. The Hon. Sec., 48 Blanmerle Road, New Eltham, S.E.9, will gladly send details of this well-established Society.

Croydon G.S. Alternate Saturdays in Norbury Library, Beatrice Avenue, at 7 p.m. Hon. Sec., 23 Penrith Road, Thornton Heath, Surrey.

Derby R.M.S. Season begins September 22nd at Friends' Meeting House, St. Helen's Street, Derby, at 7.30 p.m., then every Monday until Christmas. Programmes, etc., from Hon. Sec., 4 Belper Road, Derby.

Doncaster R.M.C. September 25th at Y.W.C.A., Cleveland Street, at 7.15 p.m. October 9th and 16th, then 2nd and 4th Thursdays each month. Hon. Sec., 30 Sandringham Road, Doncaster.

Durham (City) G.S. Fortnightly at 7.30 p.m. in Alington House, North Bailey, from September 24th. Hon. Sec., 29 Maple Avenue, Durham.

Ealing G.S. Hon. Sec., 9 Taunton Mews, Dorset Square, N.W.1. Meets at "Parkfields", South Ealing Road, W.5, on alternate Fridays at 7.30 p.m. September 12th and 26th.

Eastbourne G.S. Alternate Thursdays from September 25th at Cumberland Hotel. Subscription one guinea. Hon. Sec., 10 Grange Gardens, Eastbourne.

East Ham G.S. Second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, E.12. Hon. Sec., 67 Wards Road East, Ilford.

Edinburgh G.S. Twelfth Season commences September 30th. Details from Hon. Sec., 18 Hartington Place, Edinburgh, 10.

Epsom G.S. Hon. Sec., 31 Pound Lane, Epsom. Alternate Fridays in the Oak Room, West Hill House, 7.45 p.m.

Falkirk G.S. Second Season opens on September 16th in Temperance Café, Falkirk, at 7.30 p.m. Speakers include Hans Redlich and Boris Semeonoff. Hon. Sec., Benholm, Redding, Falkirk.

Glasgow G.C. Alternate Wednesdays at 7.30 p.m. at 16 Newton Terrace, Glasgow, C.2 (c/o Society of Friends), from September 24th. Hon. Sec., 4 Belmont Drive, Rutherglen, Glasgow.

Glasgow R.M.S. Fortnightly from September 19th at 7.30 p.m. at 19 Ashley Street, Glasgow, C.3. Present Hon. Sec., J. N. Adams, 58 Garfield Street, Glasgow, E.1.

Goodmayes G. & M.S. Alternate Thursdays from September 11th at Seven Kings Library at 8 p.m. Hon. Sec., 98 Blythswood Road, Goodmayes.

Guildford G.S. Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place, Guildford. Hon. Sec., "Lyndhurst", Thursley Road, Elstead.

Hampstead—Contemp. Jazz Soc. Alternate Saturdays at 8 p.m. Refreshments. Finest acoustical equipment. Hon. Sec., 88 Haverstock Hill, Hampstead N.W.3.

Hastings R.M.C. Fortnightly on Mondays, 7.15 p.m., Queen's Hotel, from September 29th—Memorial Concert, Brain, Ferrier, Lipatti. Hon. Sec., 194 Bohemia Road, St. Leonards.

Hitchin G.C. Alternate Thursdays at Little Benslow Hills (H.Q., Rural Music Schools Assn.) Benslow Lane, Hitchin, at 8 p.m. from September 25th. Joint Hon. Sec., 6 Grove Road, Hitenin.

Hollies (Birmingham) G.S. Most Mondays at 446 Fox Hollies Road, Hall Green, Birmingham, 28. Hon. Sec., same address.

Hoover G.S. Fortnightly from September 11th. September 25th, Musicraft of Ealing demonstrate high fidelity equipment. Hon. Sec., Hoover Ltd., Perivale, Greenford, Middx.

Hornsey G.S. Alternate Thursdays at Muswell Hill Branch Library, N.10. Secretary, W. B. Stevenson, F.L.A., Central Library, Tottenham Lane, N.8. September 18th at 8 p.m.—A Promenade Concert.

Ipswich G.C. New season begins September 12th. Every Friday, Classical. Alternate Tuesdays, Modern Jazz. All meetings 7.45 p.m. at the Ritz Café, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

Kettering & District G.S. September 10th, 7.30 p.m., Junior Library, Sheep Street. From September 24th, alternate Wednesdays, 7.30 p.m., Kettering Technical College. October 8th, official visit by Mayor and Mayoress of Kettering. Hon. Sec., Norwich Union, Market Place, Kettering.

Leigh G.S. Alternate Mondays at 8 p.m. in White Hall, Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 23 Leigh Gardens, Leigh-on-Sea.

Letchworth R.M.S. Alternate Mondays from September 22nd. Hon. Sec., Seven, Norton Way, Letchworth.

Liverpool Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane, Liverpool, 1. August 28th, 1958, to May 21st, 1959. Subscription payable in two instalments of 10s. 6d. Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire.

Liverpool Recorded Opera Soc. Meets at 7.30 p.m. in the Lounge of the Y.W.C.A., Slater Street, Liverpool, on alternate Mondays from September 29th. Hon. Sec., 16 Charles Barrington Road, Liverpool, 15.

Looe M.S. Fortnightly all the year round at 8 p.m., 1st Sunday and 3rd Wednesday for recorded music. Hon. Sec., Tremethick, Looe.

Midland G.S. Thursdays, September 4th and 18th, at the Townsend Club, 65 Church Street, off Colmore Row, at 7.30 p.m. Hon. Sec., 52 Epwell Road, Birmingham, 23.

Newcastle-under-Lyme G.S. A.G.M., September 26th. Alternate Fridays from October 10th at the Arts Centre, Pitfield House, The Brampton, Newcastle, at 7.30 p.m. Hon. Sec., 449 New Inn Lane, Trentham, Stoke-on-Trent.

Orpington G.S. Fortnightly in Orpington Library at 8 p.m. from September 8th. October 6th, 500th Programme! Hon. Sec., 13 Hillcrest Road, Orpington.

Portobello G.C. Meets in Gray's Hotel every Sunday from September 28th at 7.30 p.m. Hon. Sec., 18 Middrie Road, Portobello.

Putney G.S. Alternate Mondays at 8 p.m. at "Crew's Cabin", Star and Garter Hotel, Putney Bridge, from September 22nd. October 6th, Felix Aprahamian. Hon. Sec., 6 Combemartin Road, S.W.18.

Quest M.G. (Bromley). Hon. Sec., 47 Palace View, Bromley, Kent. Every third Saturday at 7.30 p.m. at Central Hall, London Road, Bromley. Live and recorded music.

Reading G.S. Fortnightly on Tuesdays at Abbey Gateway, Reading, at 7.30 p.m., from September 9th. Hon. Sec., 237 Thirlmere Avenue, Tilehurst, Reading.

Richard Tauber Appn. Soc. Sundays, September 7th (5 p.m.), October 5th (6 p.m.), October 26th (6 p.m.), at Hon. Sec.'s address, 59 Sisters Avenue, London, S.W.11.

Sanderstead G.S. Alternate Mondays from September 29th at the Old Lantern Restaurant, Cranleigh Parade, Sanderstead, at 7.45 p.m. Hon. Sec., 4 Hill Close, Purley.

Sheffield G.S. New season commences September 1st at 7.30 p.m. in Y.M.C.A., Fargate, Sheffield, 1, then alternate Mondays until June. Hon. Sec., 52 Whirlowdale Road, Sheffield, 7.

Sheffield R.M.C. Every Wednesday at 7.15 p.m. in Nether Chapel, Norfolk Street, Sheffield, as from September 10th. Hon. Sec., "Lathkill", Dalewood Road, Sheffield, 8.

Sussex G.C. Begins attractive series of programmes on Tuesday, September 16th, then fortnightly at Grosvenor House, Cannon Place, Brighton, at 7.45 p.m. Programme from R. P. Goodman, 45 West Street, Brighton.

Swindon Public Libraries G.S. First and third Mondays each month at 7.30 p.m. at The Arts Centre, Devizes Road, Swindon. Hon. Sec., c/o Central Library, Swindon.

Thorpe Bay G.S. First, third and fifth Thursday in the month at St. Augustine's Hall, Johnstone Road, from September 4th at 8 p.m. Hon. Sec., 27 Burlescoombe Road, Thorpe Bay.

Torbay G.S. Fortnightly, Thursdays, Callard's Café, Torquay, 7.45 p.m. New season begins September 18th—Bruce Montgomery, "Film Music". Hon. Sec., 38 Quinton Road, Torquay.

Upminster R.M.S. Meets twice monthly. Hon. Sec., 34 Park Drive, Upminster.

Verdi Society. Opens eighth season on September 23rd with "La Traviata". Alternate Tuesdays, 7.30 p.m., at the Walker Art Gallery Lecture Hall, Liverpool, 3. Hon. Sec., 39 Sutcliffe Street, Liverpool, 6.

Walsall R.M.S. Alternate Wednesdays at 7.30 p.m. in the Institute for the Blind, Hatherton Road, Walsall. Fourteenth season commences September 10th. Hon. Sec. 17 Bentley New Drive Walsall.

Warrington Opera C. Thursdays at 7.30 p.m. in the Small Art Gallery, Bold Street, Warrington, from September 4th. Hon. Sec., 21 South Dale, Penketh, Warrington.

Wimbledon & District G.S. Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road, S.W.19. September 12th and 26th. Hon. Sec., 25 Manor Gardens, Merton Park, S.W.20.

Woodside R.M.C. 7.15 p.m. every Thursday at the Hon. Sec.'s home, 107 Cobden Road, South Norwood, S.E.25.

Worthing R.M.C. Every Monday from September 15th at 7.45 p.m. at Haverfield House, Union Place, Worthing. Hon. Sec., 33 Orient Road, S. Lancing.

York G.R.S. Alternate Thursdays, The Friends' Meeting House, Clifford Street, at 7.30 p.m., from September 11th. Hon. Sec., 8 Stirling Grove, York.

"The Gramophone" Exchange & Mart

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RECORDS FOR SALE

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PLAYED ONCE.—La Favorita £4; Sorotchinsy Fair 55s.; Hayd. Seasons £6 10s.; Zar Und Zimmermann £4; L'Arlesienne Play 53s.; Othello £4; Mastersingers £5; Lohengrin £5; Prince Igor £5 12s. 6d.—West, 20 Mile End Road, Norwich.

RECORDS GIVEN AWAY monthly, list free.—Tredwell, Heathfield, Plumley, Cheshire.

SYMPHONIES.—Bruckner 4th, 6th, 7th; Franck, Liszt, Faust, Verdi, Requiem, Handel Opus 4 concerti. 25s. per L.P.—92 Queens Road, Clifton, Bristol.

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FOR SALE: Record cabinet, glass doors, holds approximately 1,000 12 in. records, £8 10s.—Partridge, 112 Longland Drive, Totteridge, N.20. (Hillside 5685).

FOR SALE. Wharfedale SFB/3, new, £30. Garrard M/coil pickup, G.M.C.5, with transformer, £6.—Brewer, 33 Reynolds Close, Carshalton, Surrey. Wallington 5586.

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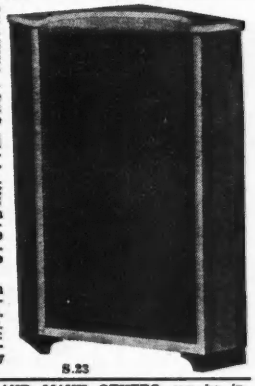

S.23

THESE MODELS AND MANY OTHERS can be inspected at our Showroom. WE STOCK and supply most of the leading Hi-Fi equipment, INCLUDING Quad, Leak, Armstrong amplifiers, Goodmans, Wharfedale, Lorens, Duode, G.E.C. speakers and many others. DEMONSTRATIONS GLADLY GIVEN.

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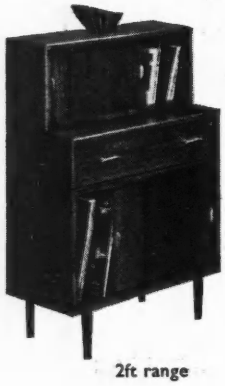
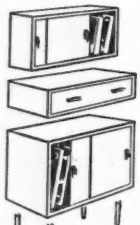


2ft range

a NEW line of Record Storage "Builton" Units

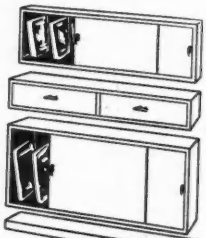
3ft range



Here is a new and ingenious method of housing ALL your records. These beautifully built and highly finished units—delightful articles of furniture in themselves and designed to fit in with any furnishing scheme—can grow with your record collection. In solid Agba, light or walnut colour. The assembly illustrated shows three units, including a Top Storage Cupboard for 7" records—a special feature of these units—a roomy drawer for tapes and catalogues, a Bottom Storage Cupboard for 10" and 12" records and legs or base.

Dimensions are: Top—2′ × 9″ × 10½″ high. Drawer—2′ × 1′ 2″ × 6″ high. Bottom—2′ × 1′ 2″ × 1′ 3″ high. Legs 6″ high. Units also supplied 3′ wide with choice of legs or solid base as required.

Please send for full details right away



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Designed by MULLARD—Presented by US strictly to their specification

THE VERY POPULAR MULLARD "5-10" MAIN AMPLIFIER

Undoubtedly the most successful amplifier yet designed, and used in conjunction with the new Mullard Pre-Amplifier, an undistorted power output of up to 10 watts is obtained. Thoroughly recommended to the "Hi-Fi" enthusiast who contemplates a very high quality home installation. In addition the versatility of the equipment makes it quite suitable for use in small halls, etc. We supply complete to MULLARD'S SPECIFICATION with specified valves and components and including the latest PARMEKO Ultra linear Output transformer and the Parmeko mains transformer which has power available to drive Radio Tuning Unit.

Price for COMPLETE KIT OF PARTS **£10.0.0**
Alternatively we supply ASSEMBLED and TESTED **£11.10.0**
(Carriage and insurance 5/- extra.)

We also offer this "5-10" incorporating the latest PARTRIDGE ULTRA-LINEAR OUTPUT TRANSFORMER for £1/6/- extra.

Please enclose S.A.E. if ILLUSTRATED and DESCRIPTIVE LEAFLETS are required . . . alternatively the COMPLETE ASSEMBLY MANUALS containing component Price Lists and practical drawings etc. are available at 1/6 each.

MULLARD'S NEW 2-STAGE PRE-AMPLIFIER TONE CONTROL UNIT

A completely new design employing two EF80 valves, and in particular designed to operate with the Mullard range of Power Amplifiers, but also perfectly suitable for other makes etc.

Briefly it incorporates:

- Equalisation for the latest R.I.A.A. characteristics.
- Input for variable reluctance. Magnetic Pick-ups.
- Input for Crystal Pick-ups.
- Input for Tape replay.
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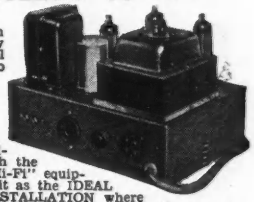
  - (b) From a Tape Amplifier or Pre-Amplifier.
- Sensitive Microphone Channel.
- Wide range BASS and TREBLE Controls.
- Attractive Perspex front control panel.
- Our Kit is strictly to MULLARD'S SPECIFICATION

Price, COMPLETE KIT OF PARTS **£6.0.0**
Alternatively we supply ASSEMBLED and TESTED **£8.0.0**
(Carriage and insurance 5/- extra.)

Only new high-grade components and Mullard valves are supplied with these kits—We do not use "Surplus or Cheap" components.

THE NEW MULLARD "3-3" MAIN AMPLIFIER



Based entirely on the present very popular "3-3" model and designed to operate in conjunction with the new 2-stage PRE - AMPLIFIER (shown here) thus providing all the facilities associated with the more expensive "Hi-Fi" equipment, recommend it as the IDEAL SMALL HOME INSTALLATION where very high quality is desired at the lower volume level (up to 3 watts).

INCLUDING the latest PARMEKO Output Transformer. We supply completely to MULLARD'S SPECIFICATION specified Valves and Components Has Power available to drive a Radio Tuning Unit.

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(Carriage and Insurance 5/- extra.)

SPECIAL PRICE REDUCTIONS—WE OFFER

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* ALL PRICES QUOTED FOR THE "5-10" ARE SUBJECT TO £1/6/- EXTRA IF THE PARTRIDGE TRANSF. IS REQUIRED.

(a) THE "3-3" and the 2-STAGE PRE-AMPLIFIER both ASSEMBLED and TESTED **£15.0.0**

CREDIT TERMS: DEPOSIT £3/15/- and 9 monthly payments of £1/7/6.
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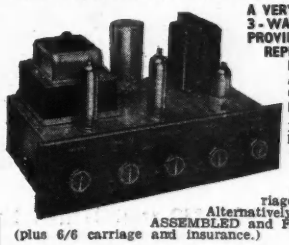
H.P. TERMS: DEP. £9/9/- & 12 monthly paymts of 17/6.

When ordering please include an extra 7/6 to cover cost of carriage and insurance

THE NEW COMPLETE MULLARD "3-3"

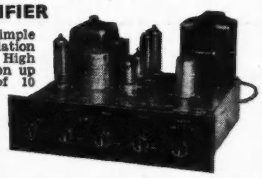


A VERY HIGH QUALITY 3-WATT AMPLIFIER PROVIDING EXCELLENT REPRODUCTION AND HAVING AN ATTRACTIVE ENGRAVED PERSPEX FRONT PANEL

Price for COMPLETE KIT OF PARTS **£7.10.0** (plus 6/6 carriage and insurance).
Alternatively supplied ASSEMBLED and FULLY TESTED (plus 6/6 carriage and insurance.) **£8.19.6**

The complete specification is available for 1/6. Developed from the very popular 3-valve 3-watt Amplifier designed in the Mullard Laboratories. Our kit is complete to the Mullard specification, including supply of specified components, valves and a PARMEKO OUTPUT TRANSFORMER. We also include switched inputs for 78 and LP records plus a Radio position. Extra power to drive a Radio Tuning Unit is also available.

THE NEW COMPLETE MULLARD "5-10" AMPLIFIER



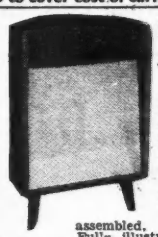
Designed for a simple domestic installation with Genuine High Quality reproduction up to a maximum of 10 watts. Separate BASS and TREBLE Controls are incorporated with switched input for 78 and L.P. Records plus Radio Tuning Unit.

We incorporate SPECIFIED COMPONENTS and NEW MULLARD VALVES. We also give the purchaser the choice of two of the best ULTRA-LINEAR OUTPUT TRANSFORMERS made—first the latest by PARMEKO LTD., and also the latest by PARTRIDGE (£1 6s. extra). We also supply the PARTRIDGE MAINS TRANSFORMER, which has 250 Volts, 35 m/a and 6.3 volts, 2½ amps available to supply a Radio Tuning Unit. The Control Unit can easily be detached from the Amplifier Chassis for use in a remote position.

Price COMPLETE KIT OF PARTS **£11.10.0**
Alternatively we supply ASSEMBLED and TESTED **£13.10.0**

Credit Sale: Dep £2/7/6 & 9 monthly payments of £1/4/11.
H.P. Terms: Dep £6/15/- & 8 monthly payments of 19/3.
Send S.A.E. for ILLUSTRATED LEAFLET or 1/6 for the COMPLETE ASSEMBLY MANUAL.

HOME CONSTRUCTORS!!!



A RANGE OF "EASY TO ASSEMBLE" PREFABRICATED CABINETS

Designed by the W.B. "STENTORIAN" COMPANY for "Hi-Fi" Loudspeaker systems or to accommodate high quality equipment. The acoustically designed Bass Reflex Cabinets containing the very successful "Stentorian" Speakers give really first class reproduction and are well recommended. Models are also available to accommodate high quality Amplifiers, Pre-amplifiers, Tuning Units, Record Players, etc. All models are very easily assembled, in fact only a screwdriver is required. Fully illustrated leaflets are available including complete specifications of the various STENTORIAN LOUDSPEAKERS. Please enclose S.A.E.

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THE LATEST MODELS ARE IN STOCK

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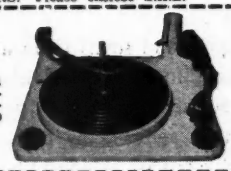
(This high output Crystal Pick-up is available separately for £1 12s 6d.).

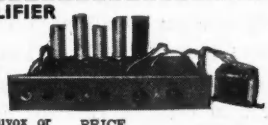
Carriage and Insurance on above Units 5/- extra.

A FEW CASH BARGAINS



- The latest BSR Monarch 4-speed Autochanger. Entirely complete with Crystal pick-up **£6/19/6.**

STERN'S TAPE PRE-AMPLIFIER and ERASE UNIT



Provides the 'Link' between the HIGH-QUALITY AMPLIFIER & TAPE DECK

MODEL HF/TRIP . . . A completely assembled Pre-Amplifier with own Power Supply. Can be supplied correctly matched for use with Truvox or Collaro Decks, and incorporates Recording Level Indicator and Monitoring facilities. Please send S.A.E. with any inquiry.

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A very high quality Amlpifier based on the very successful Type "A" design completed in the MULLARD LABORATORIES. ONLY NEW HIGH-GRADE COMPONENTS are incorporated including MULLARD VALVES and a GILSON OUTPUT TRANSFORMER . . . other features are:—Magic Eye Recording Hand Indicator—Effective Tone Control—Monitoring and Extension Speaker Sockets—has own Power Supply and can be used as independant Amplifier for direct reproduction of Gram Records or from Radio Tuner. Overall size: 11 in. by 6 in. by 6 in.—Collaro—Lane—Brennel or Motek Decks—Please specify which. Send S.A.E. for leaflet or 1/6 for the complete Assembly Manual.

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(a) The HF/TR2 AMPLIFIER and P/UNIT, fully assembled with the TRUVOX TAPE DECK incorporating PRECISION REV. COUNTER £41 10 0
ALTERNATIVELY as above but Amplifier and P/Unit as KIT OF PARTS £38 0 0

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ALTERNATIVELY as above, but the Amplifier and P/Unit as KIT OF PARTS £32 10 0

plus 12/6 carriage and insurance

TO COMPLETE THE RECORDER . . . WE OFFER
The Portable Carrying Case . . . Acos Crystal Mike . . . Rola 10in. × 6in. P.M. Speaker . . . 1,200ft. Plastic Tape
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(b) The Model HF/TRIP TAPE PRE-AMPLIFIER together with the NEW COLLARO MK.p IV TRANSCRIPTOR TAPE DECK £32 10 0
We have the NEW COLLARO MK. IV TAPE DECK £24 0 0

PLEASE INCLUDE 12/6 to cover cost of carriage and insurance.

HIRE PURCHASE and CREDIT SALE TERMS are available on all equipment (excluding Kits of Parts). Send S.A.E. for details. NOTE . . . The Deck switches of the Transcriptor have to be "wired-up." We will complete this wiring, for use with either the HF/TRP or the HF/TRIP for an extra charge of £1.

Please enclose S.A.E. with all correspondence

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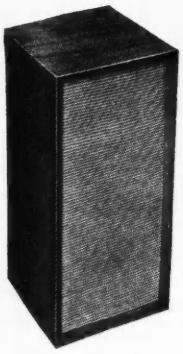
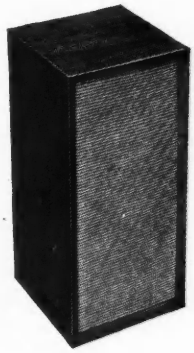
Other wood finishes can be supplied to order. The combination of equipment can be varied as required. All items available separately. The outfit can be built up gradually.





The "SYMPHONY" COLUMN LOUDSPEAKER CABINET

Meets the new demand for stereophonic reproduction. Beautifully made in thick, white ply (unstained). Fantastic acoustic results. 4-ft. high model, 11 gns. ; 5-ft. model, 13 gns. *Recommended speaker :* **Wharfedale Super 8FSAL, 7 gns.**

The cabinets can be finished off to match individual furnishing schemes.

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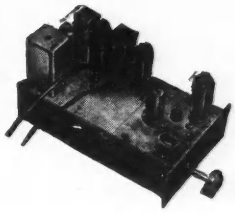
Gives the Light, Home and Third Programmes, at the turn of a switch. Advanced circuit with Automatic Frequency Control prevents drift. Suitable for all F.M. areas. *Cost to Build, 9½ gns.*



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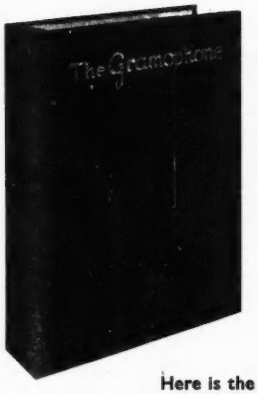

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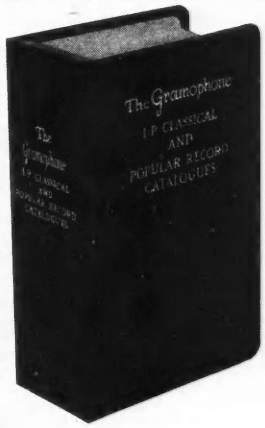

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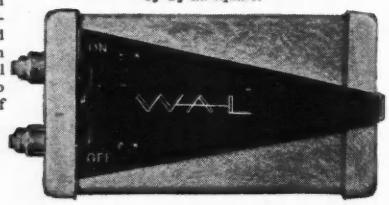

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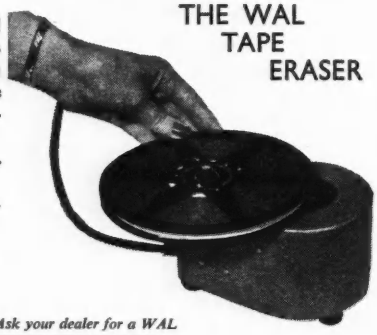

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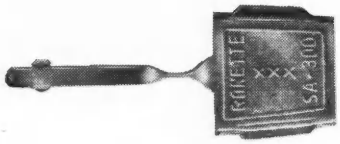

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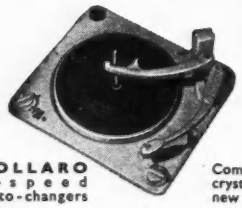

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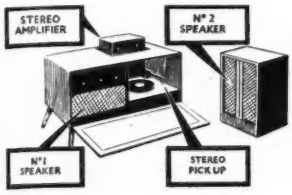

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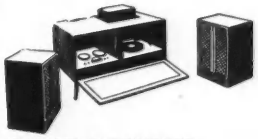

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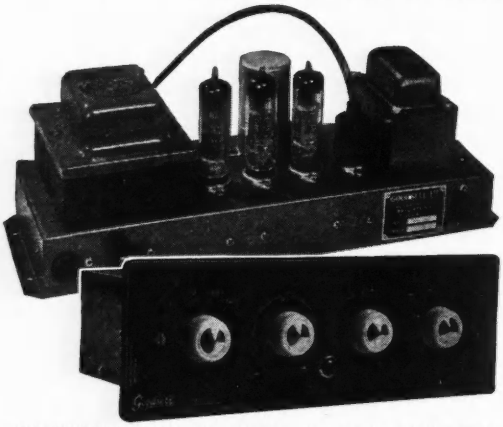

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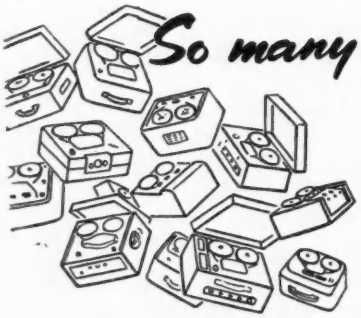

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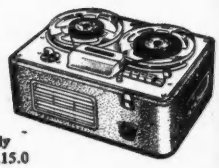

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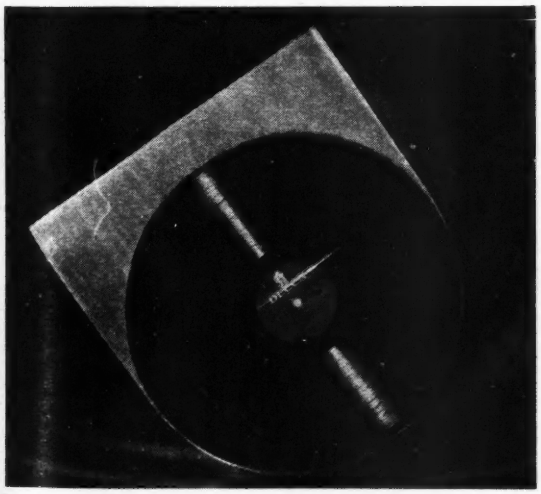

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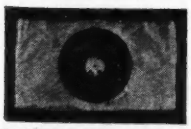

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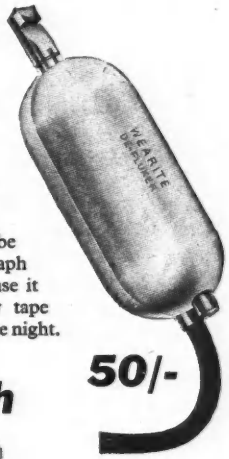

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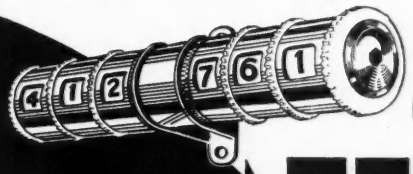

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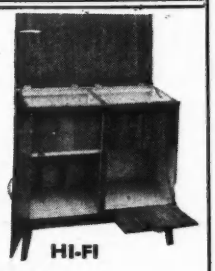
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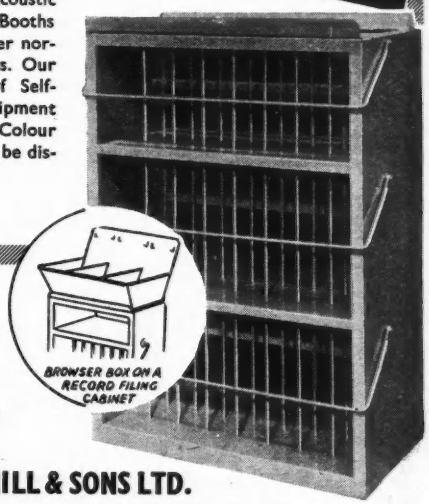

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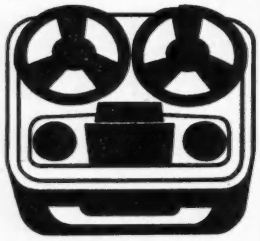

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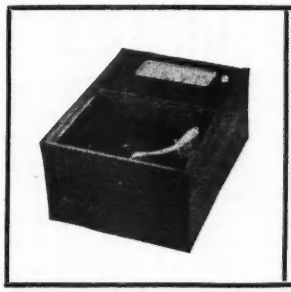

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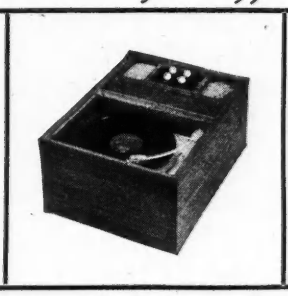

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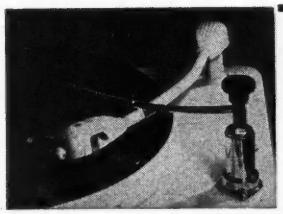

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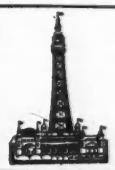

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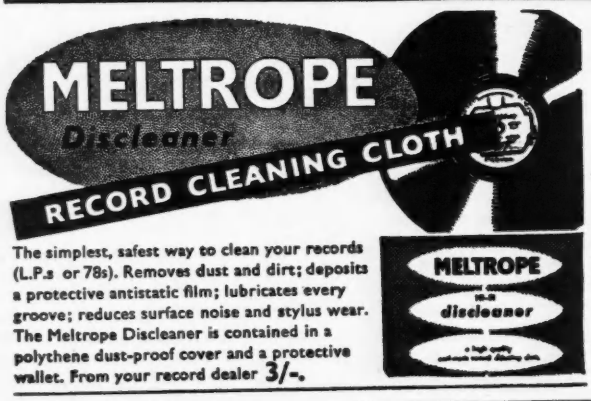

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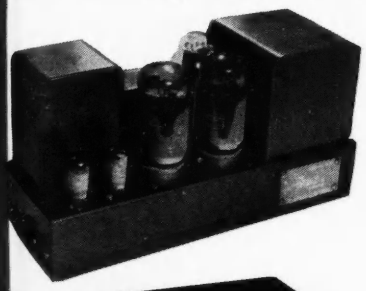

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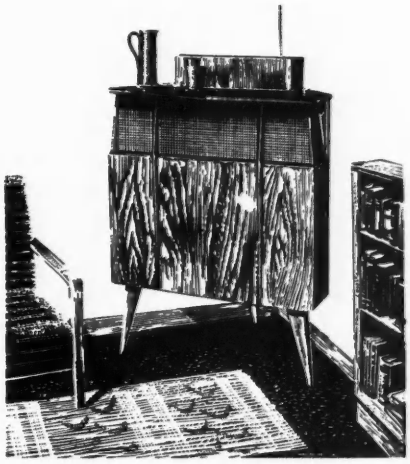

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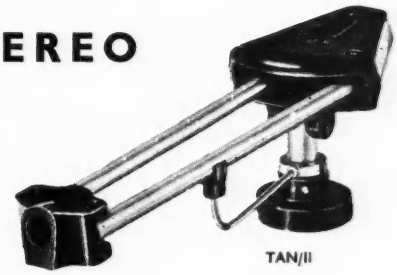

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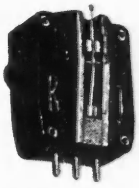

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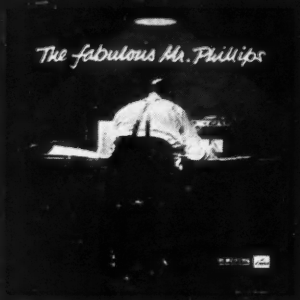

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